


EURIPIDES

Medea



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THE
MEDEA OF EURIPIDES

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THE
MEDEA OF EURIPIDES

EDITED BY
CLINTON E. S. HEADLAM, M.A.

FORMERLY FELLOW OF TRINITY HALL, CAMBRIDGE



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PREFACE.

IL est certaines grandes figures qui ressembaient à des sphinx : ils ne disaient jamais le dernier mot. Telle est Médée, says M. Ernest Legouvé (the author of a tragedy on the subject), a sentiment which an editor may share with the playwright. Much valuable aid is to hand in previous commentaries; but numerous difficulties, great and small, still present themselves. I hope to have contributed a little in the way of interpretation and illustration that may excuse yet another edition of this powerful and fascinating drama. Besides the works of Porson and Elmsley, and the excellent school edition of the play by Wecklein (3rd ed. Leipzig, 1891), I have used the separate editions of the *Medea* by Lenting (Zutph. 1819), Pflugk-Klotz (Lips. 1867), Verrall (London, 1881), Paley (Cambr. 1889), and that of Weil contained in his *Sept Tragédies d'Euripide* (Paris, 1879); and the very useful edition of the *scholia* by Schwartz. Obligations relating to particular points are acknowledged in the notes. The text of the present edition is based on that of Adolf Kirchhoff in his

text of Euripides published in 1855, and Rudolf Prinz (*Medea*, Lips. 1878) whose critical notes, containing the results of fresh collations, in many cases supplement or modify the information derived from Kirchhoff. I have followed Prinz's method of designating the mss. tradition. For the assignment of emendations to their original author, which in the case of those relating to the text of Euripides is not always easy, Prinz and Wecklein (*Anhang*. i. pp. 133—158) have been accepted as authorities—*auctorem eum, qui primus (emendationem) protulit, nominavi*. Prinz.

C. E. S. H.

TRINITY HALL,

November 19th, 1897.

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INTRODUCTION.

I.

HAD Sophokles' *Women of Kolchis*, of which scarcely anything now remains, been handed down to us, it would probably have presented a dramatic version of the earlier adventures of Medea, the romantic flight with Jason from the kingdom of Aietes and that crime so significant of her passionate and daring spirit—the murder of her own brother¹ to secure the safety of her lover. Medea appears also in the play of Sophokles called *Ῥιζοτόμοι* as the sorceress gathering witch's herbs for the famous caldron, in which the ram was made young and Pelias, the aged king of Iolkos, perished² at the hands of his own deluded daughters. This episode doubtless was prominent in Euripides' own play, the *Πελιάδες*, with which in 455 B.C. he opened his career on the tragic stage; choosing his subject, as was natural in a poet yet unknown to fame, from the less familiar Thessalian mythology in preference to those legends of Argos and Thebes (τὰ τῆς Νιόβης πάθη ἢ τὰ Πελοπιδῶν ἢ τὰ Τρωϊκά ἢ τι ἄλλο τῶν τοιούτων³) which had already served for more than one dramatic triumph. In the *Alkestis* (438 B.C.) he continued the theme with the pathetic story of

¹ *schol.* Apollonius Rhodius 4, 228 Σοφοκλῆς δὲ ἐν Κολχίσι φησὶ κατὰ τὸν οἶκον τοῦ Αἰήτου τὸν παῖδα σφαγῆναι.

² *infr.* 9 (κτανεῖν πείσασα Πελιάδας κόρας | πατέρα).

³ Plato *republ.* 380 a.

Alkestis, one¹ of the *Πελοῖδες*, and her husband Admetus of Pherae. With the *Medea* (431 B.C.) Euripides not only treats a novel subject—the story of Medea and Jason after their flight from Iolkos to Korinth—but displays very remarkably that novelty of manner which distinguishes him from the elder tragedians. It is as a psychological study of a passionate and haughty nature goaded to extremity by the cruellest of wrongs that his heroine interests us; and we are fain to acknowledge that, by the convincing strength of his delineation, Euripides has attained that supreme plane of tragedy where move the Klytaemnestra of Aeschylus and the Oedipus of Sophokles. But in the character of the drama itself there is a wide difference between the *Medea*, and the *Agamemnon* or *Oedipus Tyrannus*. The criticism of the younger tragedian implied in what Aeschylus is made to say² by Aristophanes in the *Frogs* is, as far as it goes, perfectly just. Euripides was in fact the first to make the interest of a play depend upon the analysis of a single passion; and to place upon the stage images of female character, not of normal nor yet heroic mould, but exhibited under the influence of some overmastering emotion. The portraiture of a noble type, such as the *Antigone* of Sophokles, is replaced by a study more in the manner of Balzac of some abnormal psychic condition—and, like the dramatists of the Elizabethan age, he sometimes turns to the morbid and revolting in search of dramatic effect. It is not the supreme art of Sophokles handling with firm touch the great laws of human existence, nor that of Shakspeare at his best; but, like a gloomy tragedy of Ford, it achieves success by presenting the exceptional with insight and dramatic probability and asserting its tremendous effect from time to time upon the normal course of human life. Thus indeed does Euripides well merit the epithet *τραγικώτατος*.

We are not made to feel, as in Aeschylus, the shadow of a *πρώταρχος ἄτα* surely creeping onwards to blot all sunshine from

¹ Hyginus *fabularum liber* 24 (cf. Homer B 715).

² οὐ Φαίδρας ἐποίησεν οὐδὲ Σθενοβόλας 1093.

the lives of a doomed race. The tragic conception of *Nemesis* overthrowing man's pride at the moment when all seems most secure is no longer so strikingly presented. But in the best plays of Euripides the influence of human feeling and human passion as factors in events is hardly less impressive than the problems of heredity and fate. Nous voyons succéder à l'antique fatalité du destin, la fatalité nouvelle de la passion¹.

The dramatic basis of the *Medea* is the effect of combined ingratitude and treachery on the passionate daughter of Aietes². Jealousy is raised to the dignity of tragedy and the commonplace nature of Jason is used as an admirable foil to the proud and fiery nature of the heroine. The internal unity of motive is complete. From the moment when she is roused to action by the decree of banishment, her mind is set on revenge; and in the development of her scheme and its execution the drama consists. For this moment the situation is well chosen. Medea has secluded herself within the house ever since the news of Jason's betrothal to Glauke³ the daughter of Kreon and, like a savage lioness (τοκάδος λεαίνης, 187) whom none dare approach, is nursing her grief alone. Only a passionate outcry is heard now and again from within. At last she appears calm in demeanour before the Korinthian ladies, who have shown her kindness in the past, and addresses them with mingled dignity and pathos (214). From her first appearance the whole interest is centred upon Medea. When her resolve has hardened under the final stroke, she moves like a relentless Fury towards its tragic fulfilment. Nothing diverts her for an instant from her scheme of vengeance. Step by step the plan is matured, the raging tumult of her soul is dissembled to avoid suspicion. At last all is in train and even her maternal fondness is overcome in order that the deadliest and most torturing wound may be dealt to Jason, trusted and false, whom

¹ Patin *études* II. p. 376.

² Αἰήτα ζαμενῆς παῖς. Pindar *Pyth.* 4, 10.

³ She is not named in the play, but so called in the *scholia*. In Seneca's work (see p. xvii) she appears as Creusa.

she now hates as bitterly as once she had loved too well. The blow falls, Medea stands exulting in her triumph amid the ruin she has caused (1347). Like Vittoria Corombona, in Webster's play, she passes from her forced composure (864 ff.) with startling effect to a paroxysm of scorn and fury :

Francisco de Med. You must have patience.

Vittoria. I must first have vengeance.

I fain would know if you have your salvation
By patent, that you proceed thus.

At the end when the deed is done, like a lioness over her stricken prey, she feels neither pity nor remorse. With a fine touch the poet shows her refusing Jason even the bodies of his dead children, and like a mocking spirit of calamity vanishing with them in the chariot of the Sun.

II.

We are able to realize the innovation of Euripides in his character of Medea by comparing that of Deianeira as drawn by Sophokles in the *Trachiniae*. She too has been injured and slighted. Herakles has transferred his affections to Iole, and Deianeira sees her illusion vanished and her life wrecked. But not for a moment does she dream of revenge. She flings no passionate reproaches, nor does she lose her self-control. Her thought is to win back, if possible, the love of Herakles ; or, if not, to die. This is the answer of dramatic art at its highest to the less supreme, less complete challenge of Euripides. In that play Sophokles has drawn the type of a noble wife, of an infinite patience and sweetness—the Greek ideal of heroic womanhood. The Medea of Euripides is not a type, but a study. The *barbara Colchis* has none of the Greek restraint, the self-mastery they so highly prized. Terrible in the whirlwind of passion she rises above the vulgarity of the uncontrolled by the tragic vehemence of her emotion, that by its own intensity avails at last to subdue every instinct to a single purpose. By this, and by this only, Euripides

is dramatically justified in making her kill her own children. But in addition he creates through the allusions to her sorcery, and by emphasizing her foreign birth, an atmosphere of remoteness and mystery that somewhat softens the effect of this violent contrast in character with the Greek ideal. At the same time we see that, like the 'murder of Desdemona¹, the deed of Medea follows with probability from the character as conceived and depicted by the poet. The motive indeed is different. Othello kills because he loves; Medea although she loves, in order to punish another. But as she had dared all for love, so she will dare all for revenge. No sacrifice is too great if thus the most exquisite vengeance may be dealt, even as when in Kolchis she sacrificed everything for Jason no crime had appalled her :

creditur ultorem metuens regnique fugaeque
ense suo, fratrisque simul cervice parata,
expectasse patrem.

Lucan *phars.* 10, 465.

III.

THESSALIAN MYTHOLOGY AND THE STORY OF JASON.

The family of the Aeolidæ are connected with Thessaly by legends of great antiquity. Athamas, son of Aeolus and Enarete, and king of Orchomenus, had consented to sacrifice his two children Phrixus and Helle at the instigation of *Ino* (v. 1281) their stepmother. But the shade of Nephele their mother appeared at the critical moment, the children were rescued, and rode off through the air on a golden ram (procured from the god Hermes²) towards the Euxine sea. Phrixus alone reached Kolchis and there, in the grove of Ares, hung up the *Golden Fleece* (v. 5). Athamas was compelled to leave Boeotia and went to settle in Thessaly. At the Thessalian *Iolkos* reigned Aeson the father of Jason and grandson of Aeolus. After *Pelias* (v. 7)

¹ See Heine in Koerting's *Französische Studien* Bd. 1. Hft. 3.

² cf. the chariot provided by *Helios* in this play for Medea's escape.

had seized the throne he was confronted by Jason who demanded his father's kingdom. As a temporizing device, Pelias promised it if Jason (in order to remove the curse resting upon the house of Aeolus) brought back the Golden Fleece and appeased the spirit of Phrixus—hoping thus to get rid of Jason altogether. A ship was built under Hera's supervision and called *Argo*, the name possibly meaning 'the swift' as *κύνες ἀργοί* Homer β 11, &c. With a crew of chosen heroes Jason set out and at last reached Kolchis. Here Aietes (whose relation to Jason recalls that of Eurystheus to Herakles, cf. Hesiod *Theog.* 606) promised the Fleece as the reward of certain tasks. Jason must yoke two fire-breathing oxen (v. 477, 8) to the plough and sow a field with serpents' teeth that came up as armed men. All this Medea, who had fallen in love with Jason, helped him to do. Aietes then (a common feature in tales of this kind) tried to evade his promise, but Medea by her sorcery put to sleep the snake which guarded the Golden Fleece, and embarked by night (*δι' ἄλλα νύχιον*, 211) with Jason for Greece. To retard pursuit she slew her brother Apsyrtus (v. 167) and cut him in pieces. When they reach Iolkos it is found that Aeson has been murdered by Pelias, whose daughters are presently tricked by Medea into avenging their father's crime. Akastus, the son of Pelias, expels Medea and Jason from his realm. They find refuge at Korinth.

IV.

LEGEND OF THE ARGONAUTS.

In the story of the *Argo* we have an interesting case of the development of a myth, with adaptations to local genealogy and the dramatic requirements of the stage. We cannot pretend to certainty in the various steps but can observe some of the principal modifications. *Jason* is mentioned in the *Iliad*¹,

¹ Φ 40 (cf. Ψ 745). H 467.

*Pelias*¹ and *Aietes*² in the *Odyssey*, *Medea* nowhere in Homer. He refers however to the *Argo* and to the protection of Jason by *Hera*³, and the heroes pass the Πλαγκταί⁴ on their return from Kolchis. The fable may possibly have existed in a developed form in Homer's time—e.g. in the epic poem ἡ Μινυὰς ποίησις, the author of which (ὁ τὴν Μινυάδα γράψας) was (perhaps) Prodikus of Phokaea. It certainly appeared in the *carmen Naupactium* (Ναυπάκτια ἔπη), as we see from various references made to it in the *scholia* on Apollonius Rhodius for the harpies, fire-breathing bulls, &c., and the flight from Kolchis⁵. We cannot indeed infer this development from the expression πᾶσι μέλουσα applied by Homer to the *Argo*⁶. But it may be said that the story of the Argonauts takes its start from the *Odyssey*, as the Theban legend from the *Iliad*.

An outline only of the fable appears in *Hesiod*⁷ (circ. 735 B.C.) but *Eumelus* (circ. 760), the Korinthian poet, handles it in detail and modifies it for his own countrymen. He makes Aietes king of Korinth (*schol. Ap. Rhod. 412*):

Ἀλήτης δ' ἄρ' ἐκὼν Βούνῳ παρέδωκε φυλάσσειν
εἰσόκεν αὐτὸς ἴκοιτ', ἥ ἔξ αὐτοῖό τις ἄλλος
ἥ παῖς ἥ νιωνός· ὁ δ' ὤχετο Κολχίδα γαῖαν.

He is the first⁸ to identify by name Αἴα, the fabulous land

¹ λ 253.

² μ 70.

³ The idea of her wrath against Pelias was probably later.

⁴ See on *infr.* 2. Timaeus frag. 5.

⁵ In this poem (after the death of Pelias) it is *Kerkyra* to which Medea flees.

⁶ Cf. οὐρανὸν—ἰκάνει (of the song of Demodokus) θ 94. Niese *die Entwicklung d. Homerischen Poesie* (Berol. 1882).

⁷ According to Hes. *Theog.* 997 Jason finds his father alive on his return and succeeds to the kingdom. The more common version is probably later to account for his going with Medea to *Korinth*. Cf. the many alterations of myths in order to bring in *Athens*. So Euripides invents in this play the episode of Aegeus : cf. *infr.* 658.

⁸ v. Mueller *Orchomenos* p. 269.

vaguely referred to by Homer and Mimnermus¹, with Kolchis. *Epimenides*, who also wrote on this theme², agrees in supposing Jason to voyage to Kolchis and as to Αἰήτης³ says, Κορίνθιος τῷ γένει μητέρα δ' αὐτοῦ Ἐφύραν κτλ. The lyric poets Alkman, Simonides &c. have allusion to the Golden Fleece⁴ (δέρας χρυσόμαλλον Suidas) and the divine attributes of Medea. *Pindar* in his 4th Pythian ode, in the splendid episode of Medea, sketches some of the striking scenes of Jason's story down to his flight with Medea from Korinth, whence they go to Lemnos (cf. Homer H 467). The Golden Fleece was afterwards interpreted in various ways by rationalistic writers. Some interpreted it as signifying the *gold* found in Kolchis⁵; or as meaning certain *golden statues* according to Palaiphatos⁶, the author in the 4th century A.D. of a work referred to in the *Ciris* (docta Palaephata testatur voce papyrus): or even a *book* according to Charax, a historian of the 2nd century B.C. The same Euhemeristic point of view is evident in Juvenal's⁷ *mercator Iason*. After their arrival at Korinth Jason deserts Medea, in revenge for which she kills Glauke and her own two children Mermerus and Pheres⁸. She herself escapes to Athens. Here we reach an innovation invented or adopted by Euripides, on which something has been already said *supr.* p. xiii. Later writers represent Medea as making up her quarrel with Jason, who afterwards returned to Kolchis when Aietes died⁹. As to Jason himself accounts vary. According to Diodorus he committed suicide in despair, but the usual version is that he was crushed to death by the *Argo* which fell over upon him as he lay asleep.

¹ *frag.* 11, Bergk II⁴. 27. Herodotus (7, 193) says ἐς Αἴαν τὴν Κολχίδα.

² Diog. Laert. 1, 10, 5.

³ *schol.* Ap. Rhod. 3, 242.

⁴ Cf. also Pherekydes 53.

⁵ Strabo 11, p. 49.

⁶ *περὶ ἀπίστων* p. 31.

⁷ *sat.* 6, 153.

⁸ In the *Ναυπάκτια* ἔπη Mermerus is killed out hunting.

⁹ Tacitus *ann.* 6, 34 *post avectam Medeam inanem mox regiam Aetiae vacuosque Colchos repetivit*. Another account makes Aietes alive at the time.

V.

SENECA. CORNEILLE. GLOVER.

The *Medea* was among the plays translated by Ennius, of whose *Medea exul* about 40 lines are preserved. These fragments are of no great interest, but it is much to be regretted that the *Medea* of Ovid, so highly praised in antiquity, has with the exception of two lines entirely perished. The rhetorical skill of Ovid, his elegance of diction, and the exquisite finish which his work displays would serve him aptly in rendering Euripides : and the story of Medea's passion and jealousy may well have received especial study from the author of the *Heroides*. Everybody has heard of one speech in Seneca's *Medea*, though few perhaps could quote much more from it¹. In fact the play is rather a rhetorical exercise than a tragedy, and probably was never intended for the stage. The speech alluded to occurs when the Nurse, urging Medea to control her indignation, points out the weakness of her position :

*abiere Colchi : coniugis nulla est fides,
nihilque superest opibus e tantis tibi.*

The reply is *Medea superest*².

The *Médée* of Corneille has many obvious faults and what merit it does possess is cast into the shade by the much better work done by its author at a later period. In spite of this, as

¹ See Julius Hare *Guesses at Truth* p. 136.

² Boileau (*réflexions critiques* x.) justly praises Corneille's *Moi* in reply here (comparing it for energetic conciseness to the answer of the father of the Horatii in Corneille's tragedy *Horace*—*Que vouliez-vous qu'il fît contre trois? Qu'il mourût*) and many French critics cite it as a striking improvement on the original. It is to be observed that the pronoun is not finer than Seneca's *Medea superest*, which in Latin is as effective. He however unfortunately goes on thus *Medea superest: hic mare et terras vides | ferrumque &c.*, entirely weakening the effect.

M. Guizot observes¹, none of its defects "will deter from a perusal of *Médée* any person who has the courage to prepare for it by a slight acquaintance with the drama of that period." The characters however are rather lacking in interest. A Latin version of the play which was made by G. Buchanan (Edinburgh 1772) is easy and elegant in style. Some extracts from it are given in the commentary.

The tragedy *Medea* by Richard Glover is of very considerable literary merit, and has perhaps suffered from the temporary fame of the author's dull epic *Leonidas*² which is now better known, by name at any rate; and his play *Jason* (published in 1799 but never acted); both of which are vastly inferior. His *Medea* (published in 1761 and acted a few years later at Drury Lane) is quite worth perusal. The following brief analysis will give an idea of its structure.

Act I. *Medea comes from Iolcos* on the day that Jason, who had gone to Corinth on a "specious embassy to Creon," is to be wedded to Creusa. Aeson (who arrives to seek Creon's aid against Pelias) says that Medea and Jason must be prevented from meeting.

Act II. *Medea in the grove of Juno* hears Jason tell Theano (priestess of the temple) of his betrothal. Catching sight of Medea, Jason is seized with repentance, and presently dismays Aeson by declaring that he will remain true to her :

<i>Jason.</i>	She rises from the grove A sun disfigured by a mist of sorrow Rais'd by our crime.
<i>Aeson.</i>	And who must save Iolcos?
<i>Jason.</i>	She.

He then attempts to excuse himself to Medea, alleging the political reasons pressed upon him by Aeson.

¹ *Corneille and his Times*. Eng. Tr. 1852.

² Horace Walpole in a letter alludes to the extravagant encomiums on *Leonidas* as "an epic poem finer than Milton's" by those who were pleased with its political sentiments.

By empire's glaring bubble,
By policy's ensnaring voice misled,
Or by mistaken duty to a parent,
I swerv'd from ancient faith.

Medea treats him with scorn.

Act III. *She entrusts her children to Theano's care*, and taking her magic wand invokes Hecate, who promises her the vengeance she asks but in the following terms, "Against thyself, unhappy, thou prevail'st, What thou dost love shall perish by thy rage." But Medea cannot bear the idea of destroying Jason, and therefore

Act IV. *summons Jason to her presence* that she may try to win him back, "imploring pity from the man who scorn'd her," but Jason with shame and remorse has to tell her that it is too late. "Creusa—is my wife." Creon now sends to enforce the decree of banishment. Jason determines to flee with Medea from Corinth; turning a deaf ear to the remonstrances of Aeson, whom this novel display of firmness on the part of Jason takes by surprise.

Act V. *Theano descending from the temple* relates the murder of the children by Medea, who presently rushes in and falls fainting upon the stage. She rallies, and all the horror of her crime comes home to her :

Not the disburthen'd sluices oi the skies,
The watery *Nereids* with the ocean's store,
Nor all the tears which misery hath shed
Can from the mother wash her children's blood.

She is about to stab herself, but is arrested by the voice of Juno, and presently appears in a chariot drawn by fire-breathing coursers preparing to depart for an unknown bourn. She bids farewell to Jason for ever. He is about to take his own life in despair, when Theano checks him, urges him to summon his fortitude, and seek for peace of mind in the work and action that lie before him.

Recall thy manhood !
Thou hast a father's kingdom to redeem :
Go, save a nation !

DATE OF THE PLAY.

The *Medea* was brought out in the archonship of *Pythodorus* at the Greater Dionysia in the spring of B.C. 431 with the author's *Philoktetes*, *Dictys* and satyric drama *Θερισταί*. It received the third prize, Euphorion (son of Aeschylus) gaining the first and Sophokles the second. The author of the 1st argument to the play remarks, τὸ δρᾶμα δοκεῖ ὑποβαλέσθαι (sc. *Εὐριπίδης*) παρὰ *Νεόφρονος* διασκευάσας, citing the authority of the grammarian *Dikaiarchos* and the *ὑπομνήματα* of Aristotle. What was the actual relation of this play to the work of Neophron, whom some ancient accounts¹ assert to have been the real author, is a question that has been much discussed. It seems however impossible to make out anything definite. Certainly one cannot believe the speech quoted from Neophron by Stobaeus (*floril.* XX. 34) to be *earlier* than the *Medea* of Euripides.

The play was first printed in the Aldine edition (containing all the plays of Euripides except the *Elektra*) published in February 1503 at Venice.

¹ cf. Diog. Laert. 2, 18, 10 (speaking of Menedemos) ὥστε πταλουσιν οἱ λέγοντες μηδὲν αὐτὸν ἀνεγνωκέναι πλὴν τῆς *Μηδείας* τῆς *Εὐριπίδου* ἣν ἔνιοι *Νεόφρονος* τοῦ *Σικυνωίου* φασί.

CHRONOLOGICAL TABLE.

OL.	B.C.	ART AND LITERATURE.	POLITICAL EVENTS.
73, 4	485	Aeschylus (b. 525) gains his first dramatic victory.	
74, 1	484	Herodotus born.	
74, 2	483		Aristeides ostracised.
75, 1	480	Birth of EURIPIDES (on the day, it is said, of the battle of Salamis—the 20th of Boedromion). Pindar <i>circ.</i> 40 years old. (About this time Gorgias, the rhetorician, born. Prodikus, of whom Euripides was a pupil, was a few years junior to Gorgias). Anaxagoras goes to Athens.	Battles of Thermopylae and Salamis. Gelon defeats the Karthaginians at Himera.
75, 1	479		Battles of Plataeae and Mykale.
75, 2	479		Siege and capture of Sestos.
76, 1	476	Phrynichus wins the prize for tragedy.	
77, 1	472	Aeschylus' <i>Πέρσαι</i> .	
77, 2	471	Birth of Thukydides (?).	Banishment of Themistokles.
78, 1	468	Sophokles (b. <i>circ.</i> 496) wins his first tragic prize. Death of Simonides of Keos, the lyric poet (b. 556). Birth of Sokrates.	Perikles' influence begins to make itself felt.

CHRONOLOGICAL TABLE.

OL.	B.C.	ART AND LITERATURE.	POLITICAL EVENTS.
78, 3	466	Korax begins to teach rhetoric at Syracuse.	Victory of Kimon over the Persians at the Eurymedon. Power of the Areiopagus curtailed by the attacks of Perikles and Ephialtes.
80, 3	458	Aeschylus' <i>Ὀρεστέα</i> .	
81, 1	456	Death of Aeschylus.	
81, 2	455	EURIPIDES produces his first play, <i>Πελοπιδες</i> . About this time Protagoras (b. <i>circ.</i> 485) begins to visit the towns of Greece, teaching and giving lectures.	
81, 3	454		Enterprise of Perikles in the Krissaeen Gulf.
82, 2	451	Ion of Chios begins to exhibit tragedies.	
82, 3	450	Anaxagoras leaves Athens.	Five years truce between Athens and Sparta.
82, 4	449	Krates and Kratinus, the comic poets, <i>flor.</i>	Athenians renew the war with Persia and win a victory by land and sea at Salamis in Kyprus. Treaty of Kallias with Persia.
83, 2	447		Athenians defeated by the Boeotians at Koroneia.
83, 4	445	The sculptors Pheidias of Athens (b. <i>circ.</i> 500) and Polykleitus of Sikyon <i>flor.</i>	Euboea and Megara revolt from Athenian alliance. Thirty Years Peace between Athens and Sparta.
84, 4	441	EURIPIDES gains the first prize in tragedy. About this time Andokides born.	
85, 1	440		Revolt of Samos.
85, 3	438	EURIPIDES' <i>Ἀλκυστις</i> . Completion of the Parthenon.	

OL.	B.C.	ART AND LITERATURE.	POLITICAL EVENTS.
85, 4	437		Amphipolis founded by the Athenians.
86, 2	435	Polygnotus, the painter, <i>flor.</i>	Outbreak of war between Corinth and Kerkyra on account of Epidamnus.
87, 1	432	Anaxagoras prosecuted for impiety. He retires to Lampsakus. Death of Pheidias.	Potidaea revolts and is blockaded.
87, 2	431	EURIPIDES' <i>Μήδεια</i> . Perikles' funeral oration over those who fell in the first year of the war.	Outbreak of Peloponnesian War. Peloponnesians invade Attica.
87, 3	430		Plague at Athens. Perikles loses the popular favour and is fined, but is re-elected strategus.
87, 4	429	Birth of Plato. Eupolis, the comic poet, begins to exhibit.	Fall of Potidaea. Death of Perikles.
88, 1	428	EURIPIDES' <i>Ἰππόλυτος</i> .	All Lesbos except Methymna revolts. Mytilene blockaded.
88, 2	427	Aristophanes' <i>Δαιταλῆς</i> . Gorgias at Athens as Ambassador from Leontini.	Fall of Mytilene. Plataeae taken and destroyed by the Peloponnesians.
88, 3	426	Aristophanes' <i>Βαβυλώνιοι</i> , in which he begins his invective against Kleon. Zeuxis, the painter, <i>flor.</i>	
88, 4	425	Aristophanes' <i>Ἀχαρνῆς</i> .	Demosthenes at Pylos. 420 Spartan hoplites including a number of distinguished Spartiates blockaded in Sphakteria. Kleon takes the island and carries the surviving Spartans as prisoners to Athens.

OL.	B.C.	ART AND LITERATURE.	POLITICAL EVENTS.
89, 1	424	Aristophanes' Ἰππῆς.	Athenian defeat at Delium. Brasidas brings about the revolt of Amphipolis and other towns in Chalkidike.
89, 2	423	Aristophanes' Νεφέλαι (first edition).	
89, 3	422	Aristophanes' Σφήκες.	Kleon and Brasidas killed at Amphipolis.
89, 4	421	Aristophanes' Εἰρήνη.	Peace of Nikias.
90, 1	420	EURIPIDES' Ἰκέτιδες.	Alliance between Sparta and Thebes. Alkibiades negotiates a counter alliance between Athens, Argos, Elis, and Mantineaia.
90, 3	418		Spartan victory at Mantineaia.
90, 4	417		Hyperbolus ostracised — the last instance of ostracism.
91, 1	416	Agathon, the tragic poet, <i>flor.</i>	Envoys from Egesta ask help from Athens against Selinus and Syracuse.
91, 2	415	EURIPIDES' Τρωάδες.	Mutilation of the Hermae. Sicilian expedition under Nikias Lamachus and Alkibiades.
91, 3	414	Aristophanes' Ὀρνίθες.	Alkibiades recalled. Gylippus enters Syracuse and captures the fort of Labdalon. Nikiassends for reinforcements to Athens.
91, 4	413		Destruction of Athenian force in Sicily. Death of Nikias and Demosthenes.
92, 1	412	EURIPIDES' Ἑλένη, Ἄνδρομέδα.	Athenian fleet at Samos.

OL.	B.C.	ART AND LITERATURE.	POLITICAL EVENTS.
92, 2	411	Aristophanes' <i>Λυσιστράτη</i> , <i>Θεσμοφορίαζουσαι</i> .	Oligarchic council of 400 established at Athens. Alkibiades recalled by the fleet. Overthrow of the 400.
92, 3	410		Victory of the Athenians under Alkibiades at Kyzikus.
92, 4	409	Sophokles' <i>Φιλοκτήτης</i> .	
93, 1	408	EURIPIDES' <i>Ὀρέστης</i> .	
93, 2	407	EURIPIDES' <i>Ἰφιγένεια ἡ ἐν Αὔλιδι</i> probably written during this year.	Alkibiades chosen <i>στρατηγὸς αὐτοκράτωρ</i> . Lysander defeats the Athenian fleet at Notium in the absence of Alkibiades, who is thereupon superseded in his command by Konon.
93, 3	406	Death of EURIPIDES at Pella. Death of Sophokles.	Athenian naval victory at Arginusae: death of the Spartan admiral Kallikratidas.

ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

ΥΠΟΘΕΣΙΣ ΜΗΔΕΙΑΣ.

Ἰάσων εἰς Κόρινθον ἔλθών, ἐπαγόμενος καὶ Μήδειαν, ἐγγῆται καὶ τὴν Κρέοντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μέλλουσα δὲ ἡ Μήδεια φυγαδεύεσθαι ὑπὸ Κρέοντος ἐκ τῆς Κορίνθου, παραιτησαμένη πρὸς μίαν ἡμέραν μέναι, καὶ τυχοῦσα, μισθὸν τῆς χάριτος δῶρα διὰ τῶν παίδων πέμπει τῇ Γλαύκῃ ἐσθῆτα καὶ χρυσοῦν στέφανον, οἷς ἐκείνη χρησαμένη διαφθείρεται· καὶ ὁ Κρέων δὲ περιπλακείς τῇ θυγατρὶ ἀπώλετο. Μήδεια δὲ τοὺς ἑαυτῆς παῖδας ἀποκτείνασα ἐπὶ ἄρματος δρακόντων πτερωτῶν, ὃ παρ' Ἑλλίου ἔλαβεν, ἔποχος γενομένη ἀποδιδράσκει εἰς Ἀθήνας, κακεῖ Αἰγεί τῳ Πανδίωνος γαμεῖται. Φερεκύδης δὲ καὶ Σιμωνίδης φασὶν ὡς ἡ Μήδεια ἀνεψήσασα τὸν Ἰάσονα νέον ποιήσειε. περὶ δὲ τοῦ πατρὸς αὐτοῦ Αἴσονος ὁ τοὺς Νόστους ποιήσας φησὶν οὕτως·

Αὐτίκα δ' Αἴσονα θῆκε φίλον κόρον ἡβώνοντα,
γῆρας ἀποξύσασα ἰδυήσι πραπίδεσσι,
φάρμακα πόλλ' ἔψουσ' ἐπὶ χρυσείοισι λέβησιν.

Αἰσχύλος δ' ἐν ταῖς Διονύσου Τροφοῖς ἱστορεῖ ὅτι καὶ τὰς Διονύσου τροφούς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψήσασα ἐνεοποίησε. Στάφυλος δὲ φησι τὸν Ἰάσονα τρόπον τινὰ ὑπὸ τῆς Μηδείας ἀναιρεθῆναι· ἐγκελεύσασθαι γὰρ αὐτὴν οὕτως ὑπὸ τῇ πρύμνῃ τῆς Ἀργοῦς αὐτὸν κατακοιμηθῆναι, μελλούσης τῆς νεῶς διαλύεσθαι ὑπὸ τοῦ χρόνου· ἐπιπεσούσης γοῦν τῆς πρύμνης τῳ Ἰάσονι τελευτῆσαι αὐτόν.

ΥΠΟΘΕΣΕΙΣ.

Τὸ δράμα δοκεῖ ὑποβαλέσθαι παρὰ Νεύφρωνος διασκευάσας, ὡς Δικαίάρχος ἐν γ' ¹ τοῦ τῆς Ἑλλάδος Βίου καὶ Ἀριστοτέλῃς ἐν ὑπομνήμασι. μέμφονται δὲ αὐτῷ τὸ μὴ πεφυλακέναι τὴν ὑπόκρισιν τῇ Μηδεῖᾳ, ἀλλὰ προπεσεῖν εἰς δάκρυα, ὅτε ἐπεβούλευσεν Ἰάσονι καὶ τῇ γυναικί. ἐπαινεῖται δὲ ἡ προσβολὴ διὰ τὸ παθητικῶς ἄγαν ἔχειν καὶ ἡ ἐπεξεργασία 'μηδ' ἐν νάπαισι' καὶ τὰ ἐξῆς. ὅπερ ἀγνοήσας Τιμαχίδας τῷ ὑστέρω φησὶ πρώτῳ κεχρηῆσθαι, ὡς Ὁμηρος.

εἴματά τ' ἀμφιέσασα θυώδεα καὶ λούσασα.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Μήδεια διὰ τὴν πρὸς Ἰάσονα ἔχθραν τῷ ἐκείνον γεγαμηκέναι τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοντα καὶ τοὺς ἰδίους υἱούς, ἐχωρίσθη δὲ Ἰάσονος Αἰγεί συνοικήσουσα. παρ' οὐδετέρῳ ² κεῖται ἢ μυθοποιία.

ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Κορίνθῳ, ὃ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν πολιτίδων. προλογίζει δὲ τροφὸς Μηδείας. ἐδιδάχθη ἐπὶ Πυθοδώρου ἄρχοντος Ὀλυμπιάδος πζ' ἔτει α'. πρῶτος Εὐφορίων, δεύτερος Σοφοκλῆς, τρίτος Εὐριπίδης Μηδεῖα, Φιλοκτήτῃ, Δίκτυι, Θερισταῖς σατύροις. οὐ σώζεται ³.

¹ γ' Weckl. ἐν τῷ Kirchh. <τῆς> Klotz. [περὶ τοῦ, τε (sic) Ἑλλάδος E, τοῦ τε r].

² i.e. neither Aeschylus nor Sophokles.

³ σώζεται refers to the satyric drama.

Τὰ τοῦ δράματος πρόσωπα•

Τροφός.

Παιδαγωγός.

Μήδεια.

Χόρος γυναικῶν.

Κρέων.

Ίασων.

Αἰγεύς.

Ἄγγελος.

Παῖδες Μηδείας.

ΕΥΡΙΠΙΔΟΥ ΜΗΔΕΙΑ.

ΤΡΟΦΟΣ.

Εἴθ' ὄφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος
Κόλχων ἐς αἶαν κυανέας Συμπληγάδας,
μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε
τμηθεῖσα πεύκη, μηδ' ἐρετμῶσαι χέρας
ἀνδρῶν ἀριστέων, οἳ τὸ πάγχρυσον δέρος 5
Πελίᾳ μετῆλθον. οὐ γὰρ ἂν δέσποιν' ἐμῇ
Μήδεια πύργους γῆς ἔπλευσ' Ἰωλκίας
ἔρωτι θυμὸν ἐκπλαγείσ' Ἰάσονος,
οὐδ' ἂν κτανεῖν πείσασα Πελιάδας κόρας
πατέρα κατώκει τήνδε γῆν Κορινθίαν 10
ξὺν ἀνδρὶ καὶ τέκνοισιν, ἀνδάνουσα μὲν
φυγῇ πολιτῶν ὧν ἀφίκετο χθόνα
αὐτῇ τε πάντα ξυμφέρουσ' Ἰάσωνι·
ἥπερ μεγίστη γίγνεται σωτηρία,
ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατῇ· 15
νῦν δ' ἐχθρὰ πάντα, καὶ νοσεῖ τὰ φίλτατα.
προδοὺς γὰρ αὐτοῦ τέκνα δεσπότιν τ' ἐμὴν
λέκτροις Ἰάσων βασιλικοῖς εὐνάζεται,
γῆμας Κρέοντος παῖδ', ὃς αἰσυμνᾷ χθονός.

Μήδεια δ' ἡ δύστηνος ἡτιμασμένη 20
 βοᾷ μὲν ὄρκους, ἀνακαλεῖ δὲ δεξιᾶς
 πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται
 οἷας ἀμοιβῆς ἐξ Ἰάσονος κυρεῖ.
 κεῖται δ' ἄσιτος, σῶμ' ὑφείσ' ἀλγηδόσιν,
 τὸν πάντα συντήκουσα δακρύοις χροῖον, 25
 ἐπεὶ πρὸς ἀνδρὸς ἦσθετ' ἡδικημένη,
 οὔτ' ὅμμ' ἐπαίρους' οὔτ' ἀπαλλάσσουσα γῆς
 πρόσωπον· ὥς δὲ πέτρος ἢ θαλάσσιος
 κλύδων ἀκούει νουθετουμένη φίλων·
 ἦν μὴ ποτε στρέψασα πάλλευκον δέρην 30
 αὐτὴ πρὸς αὐτὴν πατέρ' ἀποιμῶξῃ φίλον
 καὶ γαῖαν οἴκους θ', οὓς προδοῦς' ἀφίκετο
 μετ' ἀνδρὸς ὅς σφε νῦν ἀτιμάσας ἔχει.
 ἔγνωκε δ' ἡ τάλαινα συμφορᾶς ὑπο 35
 οἶον πατρώας μὴ ἀπολείπεσθαι χθονός.
 στυγεῖ δὲ παῖδας οὐδ' ὁρῶσ' εὐφραίνεται.
 δέδοικα δ' αὐτὴν μὴ τι βουλευσῇ νέον·
 [βαρεῖα γὰρ φρήν, οὐδ' ἀνέξεται κακῶς
 πάσχουσ'· ἐγὼ δα τήνδε, δειμαίνω τέ νιν,
 μὴ θηκτὸν ὦσῃ φάσγανον δι' ἥπατος, 40
 σιγῇ δόμους εἰσβᾶσ' ἵν' ἔστρωται λέχος,
 ἢ καὶ τύραννον τόν τε γήμαντα κτάνῃ
 κᾶπειτα μείζω συμφορὰν λάβῃ τινά.]
 δεινὴ γάρ· οὔτοι ῥαδίως γε συμβαλὼν
 ἔχθραν τις αὐτῇ καλλίνικον οἴσεται. 45
 ἀλλ' οἶδε παῖδες ἐκ τρόχων πεπαυμένοι
 στείχουσιν, μητρὸς οὐδὲν ἐννοοῦμενοι
 κακῶν· νέα γὰρ φροντὶς οὐκ ἀλγεῖν φιλεῖ.

ΠΑΙΔΑΓΩΓΟΣ.

- παλαιὸν οἶκον κτῆμα δεσποίνης ἐμῆς,
 τί πρὸς πύλαισι τήνδ' ἄγουσ' ἐρημίαν 50
 ἔστηκας, αὐτὴ θρεομένη σαυτῇ κακά;
 πῶς σοῦ μόνη Μῆδεια λείπεσθαι θέλει;
- ΤΡ. τέκνων ὁπαδὲ πρέσβυ τῶν Ἰάσονος,
 χρηστοῖσι δούλοις ξυμφορὰ τὰ δεσποτῶν
 κακῶς πίτνοντα καὶ φρενῶν ἀνθάπτεται. 55
 ἐγὼ γὰρ εἰς τοῦτ' ἐκβέβηκ' ἀλγηδόνας,
 ὥσθ' ἵμερός μ' ὑπῆλθε γῇ τε κοῦρανῶ
 λέξαι μολούσῃ δεῦρο δεσποίνης τύχας.
- ΠΑΙ. οὐπω γὰρ ἡ τάλαινα παύεται γόων;
- ΤΡ. ζηλῶ σ'· ἐν ἀρχῇ πῆμα κοῦδέπω μεσοῖ. 60
- ΠΑΙ. ὦ μῶρος, εἰ χρή δεσπότης εἰπεῖν τόδε·
 ὥς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.
- ΤΡ. τί δ' ἔστιν, ὦ γεραιέ; μὴ φθόνει φράσαι.
- ΠΑΙ. οὐδέν· μετέγνων καὶ τὰ πρόσθ' εἰρημένα.
- ΤΡ. μή, πρὸς γενείου, κρύπτε σύνδουλον σέθεν· 65
 σιγὴν γάρ, εἰ χρή, τῶνδε θήσομαι πέρι.
- ΠΑΙ. ἤκουσά του λέγοντος οὐ δοκῶν κλύειν,
 πεσσοὺς προσελθὼν ἔνθα δὴ παλαιάτοι
 θάσσουσι, σεμνὸν ἀμφὶ Πειρήνης ὕδωρ,
 ὥς τούσδε παῖδας γῆς ἐλᾶν Κορινθίας 70
 σὺν μητρὶ μέλλοι τῆσδε κοίρανος χθονὸς
 Κρέων. ὁ μέντοι μῦθος εἰ σαφὴς ὅδε
 οὐκ οἶδα· βουλοίμην δ' ἂν οὐκ εἶναι τόδε.
- ΤΡ. καὶ ταῦτ' Ἰάσων παῖδας ἐξανέξεται
 πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει; 75
- ΠΑΙ. παλαιὰ καινῶν λείπεται κηδευμάτων,
 κοῦκ ἔστ' ἐκεῖνος τοῖσδε δώμασιν φίλος.

- ΤΡ. ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσοίσομεν
νέον παλαιῷ, πρὶν τόδ' ἐξηντληκέναι.
- ΠΑΙ. ἀτὰρ σύ γ', οὐ γὰρ καιρὸς εἰδέναι τόδε 80
δέσποιναν, ἡσύχαζε καὶ σίγα λόγον.
- ΤΡ. ὦ τέκν', ἀκούεθ' οἷος εἰς ὑμᾶς πατήρ;
ὄλοιτο μὲν μή· δεσπότης γάρ ἐστ' ἐμός·
ἀτὰρ κακός γ' ὢν εἰς φίλους ἀλίσκεται.
- ΠΑΙ. τίς δ' οὐχὶ θνητῶν; ἄρτι γιγνώσκεις τόδε, 85
ὥς πᾶς τις αὐτὸν τοῦ πέλας μᾶλλον φιλεῖ,
οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χάριν,
εἰ τούσδε γ' εὐνῆς εἵνεκ' οὐ στέργει πατήρ;
ΤΡ. ἴτ', εὖ γὰρ ἔσται, δωμάτων ἔσω, τέκνα.
σὺ δ' ὥς μάλιστα τούσδ' ἐρημώσας ἔχε 90
καὶ μὴ πέλαζε μητρὶ δυσθυμουμένην.
ἦδη γὰρ εἶδον ὄμμα νιν ταυρουμένην
τοῖσδ', ὥς τι δρασεῖουσιν· οὐδὲ παύσεται
χόλου, σάφ' οἶδα, πρὶν κατασκῆψαί τινα.
ἐχθροὺς γε μέντοι, μὴ φίλους, δράσειέ τι. 95

ΜΗΔΕΙΑ.

- ἰώ,
δύστανος ἐγὼ μελέα τε πόνων,
ἰώ μοί μοι, πῶς ἂν ὀλοίμαν;
ΤΡ. τόδ' ἐκείνο, φίλοι παῖδες· μήτηρ
κινεῖ κραδίαν, κινεῖ δὲ χόλον.
σπεύδετε θᾶσσον δώματος εἴσω 100
καὶ μὴ πελάσῃτ' ὄμματος ἐγγὺς
μηδὲ προσέλθῃτ', ἀλλὰ φυλάσσεσθ'
ἄγριον ἦθος στυγεράν τε φύσιν
φρενὸς αὐθάδους.
ἴτε νῦν, χωρεῖθ' ὥς τάχος εἴσω. 105

δῆλον δ' ἀρχῆς ἐξαιρόμενον
 νέφος οἰμωγῆς· ὥς τάχ' ἀνάψει
 μείζονι θυμῷ. τί ποτ' ἐργάσεται
 μεγαλόσπλαγχνος δυσκατάπαυστος
 ψυχὴ δηχθεῖσα κακοῖσιν;

110

ΜΗ. αἰαῖ,

ἔπαθον τλάμων ἔπαθον μεγάλων
 ἄξι' ὀδυρμῶν· ὦ κατάρατοι
 παῖδες ὄλοισθε στυγεράς ματρὸς
 σὺν πατρί, καὶ πᾶς δόμος ἔρροι.

ΤΡ. ἰὼ μοί μοι, ἰὼ τλήμων.

115

τί δέ σοι παῖδες πατρὸς ἀμπλακίας
 μετέχουσι; τί τούσδ' ἔχθεις; οἶμοι,
 τέκνα, μή τι πάθῃθ' ὥς ὑπεραλγῷ.

δεινὰ τυράννων λήματα καὶ πῶς
 ὀλίγ' ἀρχόμενοι πολλὰ κρατοῦντες
 χαλεπῶς ὀργὰς μεταβάλλουσιν.

120

τὸ γὰρ εἰθίσθαι ζῆν ἐπ' ἴσοισιν
 κρεῖσσον· ἐμοὶ γοῦν ἐπὶ μὴ μεγάλοις
 ὀχυρῶς εἴη καταγηράσκειν.

τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν
 τοῦνομα νικᾷ, χρῆσθαι τε μακρῷ
 λῶστα βροτοῖσιν· τὰ δ' ὑπερβάλλοντ'
 οὐδένα καιρὸν δύναται θνητοῖς·
 μείζους δ' ἄτας, ὅταν ὀργισθῇ
 δαίμων, οἴκοις ἀπέδωκεν.

125

130

ΧΟΡΟΣ.

ἔκλυον φωνάν, ἔκλυον δὲ βοῖν
 τᾶς δυστάνου

προφθόγ.

Κολχίδος, οὐδέ πω ἥπιος· ἀλλά, γεραιά,

λέξον· ἐπ' ἀμφιπίλου γὰρ ἔσω μελάθρου γόον
ἔκλυνον· 135

οὐδὲ συνήδομαι, ὦ γύναι, ἄλγεσι δώματος,
ἐπεὶ μοι φίλον κέκρανται.

ΤΡ. οὐκ εἰσὶ δόμοι· φρουῖδα τὰδ' ἤδη.
τὸν μὲν γὰρ ἔχει λέκτρα τυράννων, 140
ἢ δ' ἐν θαλάμοις τήκει βιοτὴν
δέσποινα, φίλων οὐδενὸς οὐδὲν
παραθαλπομένη φρένα μύθοις.

ΜΗ. αἰαῖ,
διὰ μου κεφαλᾶς φλόξ οὐρανία
βαίη· τί δέ μοι ζῆν ἔτι κέρδος; 145
φεῦ φεῦ· θανάτῳ καταλυσαίμαν
βιοτὰν στυγεράν προλιποῦσα.

ΧΟ. ἄιες, ὦ Ζεῦ καὶ γὰ καὶ φῶς, στρ.
ἀχὰν οἷαν ἅ δύστανος
μέλπει νύμφα; 150
τίς σοί ποτέ τᾶς ἀπλάτου
κοίτας ἔρος, ὦ ματαία;
σπεύδει θανάτου τελευτά·
μηδὲν τόδε λίσσου.

εἰ δὲ σὸς πόσις 155
καινὰ λέχη σεβίζει,
κείνῳ τόδε μὴ χαράσσου·
Ζεὺς σοι τάδε συνδικήσει. μὴ λίαν
τάκου δυρομένα σὸν εὐνάταν.

ΜΗ. ὦ μεγάλα Θέμι καὶ πότνι' Ἄρτεμι, 160
λεύσσεθ' ἅ πάσχω, μεγάλοις ὅρκοις
ἐνδησαμένα τὸν κατάρaton
πόσιν; ὅν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ'
αὐτοῖς μελάθροις διακναιομένους,

- οἷ γ' ἐμὲ πρόσθεν τολμῶς' ἀδικεῖν. 165
 ὦ πάτερ, ὦ πόλις, ὧν ἀπενάσθην
 αἰσχυρῶς, τὸν ἐμὸν κτείνασα κάσιν.
- ΤΡ. κλύεθ' οἷα λέγει κἀπιβοᾶται
 Θέμιν εὐκταίαν Ζῆνά θ', ὃς ὅρκων
 θνητοῖς ταμίας νενόμισται; 170
 οὐκ ἔστιν ὅπως ἔν τινι μικρῷ
 δέσποινα χόλον καταπαύσει.
- ΧΟ. πῶς ἂν ἐς ὄψιν τὰν ἀμετέραν 175
 ἔλθοι μύθων τ' αὐδαθέντων
 δέξαιτ' ὁμφάν,
 εἷ πως βαρύθυμον ὀργὰν
 καὶ λῆμα φρενῶν μεθείη;
 μήτοι τό γ' ἐμὸν πρόθυμον.
 φίλοισιν ἀπέστω.
 ἀλλὰ βᾶσά νιν 180
 δεῦρο πόρευσον οἴκων
 ἔξω, φίλα γὰρ τάδ' αὖδα,
 σπεύσασά τι πρὶν κακῶσαι τοὺς εἴσω·
 πένθος γὰρ μεγάλως τόδ' ὀρμᾶται.
- ΤΡ. δράσω τάδ'· ἀτὰρ φόβος εἰ πείσω 185
 δέσποιναν ἐμήν·
 μόχθου δὲ χάριν τήνδ' ἐπιδώσω.
 καίτοι τοκάδος δέργμα λεαίνης
 ἀποταυροῦται δμωσίν, ὅταν τις
 μῦθον προφέρων πέλας ὀρμηθῇ.
 σκαιοὺς δὲ λέγων κούδέν τι σοφοὺς 190
 τοὺς πρόσθε βροτοὺς οὐκ ἂν ἀμάρτοις,
 οἵτινες ὕμνους ἐπὶ μὲν θαλίαις
 ἐπὶ τ' εἰλαπίναις καὶ παρὰ δειπνοῖς
 ἡὔροντ' ὄλβου τερπνὰς ἀκοάς·

στρυγίους δὲ βροτῶν οὐδείς λύπας 195
 ἤϋρετο μούσῃ καὶ πολυχόρδοις
 ᾠδαῖς παύειν, ἐξ ὧν θάνατοι
 δειναί τε τύχαι σφάλλουσι δόμους.
 καίτοι τάδε μὲν κέρδος ἀκείσθαι
 μολπαῖσι βροτούς· ἵνα δ' εὐδειπνοὶ 200
 δαῖτες, τί μάτην τείνουσι βοήν;
 τὸ παρὸν γὰρ ἔχει τέρψιν ἀφ' αὐτοῦ
 δαιτὸς πλήρωμα βροτοῖσιν.

ΧΟ. ἀχὰν ἄιον πολύστονον γόων, ἐπωδός.
 λιγυρὰ δ' ἄχεα μογερὰ βοᾷ 205
 τὸν ἐν λέχει προδόταν κακόννυμφον·
 θεοκλυτεῖ δ' ἄδικα παθοῦσα
 τὰν Ζηνὸς ὀρκίαν Θέμιν,
 ἃ νιν ἔβασεν
 Ἑλλάδ' ἐς ἀντίπορον 210
 δι' ἅλα νύχιον ἐφ' ἁλμυρὰν
 πόντου κλῆδ' ἀπέραντον.

ΜΗ. Κορίνθιαι γυναῖκες, ἐξῆλθον δόμων,
 μή μοί τι μέμφησθ'· οἶδα γὰρ πολλοὺς βροτῶν 215
 σεμνοὺς γεγῶτας, τοὺς μὲν ὀμμάτων ἀπο,
 τοὺς ἐν θυραίοις, οἳ δ' ἀφ' ἡσύχου ποδὺς
 δύσνοϊαν ἐκτήσαντο καὶ ῥαθυμίαν.
 δίκη γὰρ οὐκ ἔνεστιν ὀφθαλμοῖς βροτῶν,
 ὅστις πρὶν ἀνδρὸς σπλάγχχνον ἐκμαθεῖν σαφῶς 220
 στρυγεῖ δεδορκώς, οὐδὲν ἡδίκημένος.
 χρὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει·
 οὐδ' ἀστὸν ἦνεσ' ὅστις αὐθάδης γεγῶς
 πικρὸς πολίταις ἐστὶν ἀμαθίας ὑπο·
 ἐμοὶ δ' ἄελπτον πρᾶγμα προσπεσὸν τόδε 225
 ψυχὴν διέφθαρκ'. οἴχομαι δὲ καὶ βίου

χάριν μεθείσα κατθανεῖν χρήζω, φίλαι.
 ἐν ᾧ γὰρ ἦν μοι πάντα, γιγνώσκω καλῶς,
 κάκιστος ἀνδρῶν ἐκβέβηχ' οὐμὸς πόσις.
 πάντων δ' ὅσ' ἔστ' ἔμψυχα καὶ γνώμην ἔχει 230
 γυναικές ἐσμεν ἀθλιώτατον φυτόν·
 ἅς πρῶτα μὲν δεῖ χρημάτων ὑπερβολῇ
 πόσιν πρίασθαι—δεσπότην τε σώματος
 λαβεῖν· ἐκείνου γὰρ τόδ' ἄλγιον κακόν·
 καὶ τῷδ' ἀγὼν μέγιστος, ἢ κακὸν λαβεῖν 235
 ἢ χρηστόν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγαὶ
 γυναιξίν, οὐδ' οἶόν τ' ἀνήνασθαι πόσιν.
 εἰς καινὰ δ' ἦθη καὶ νόμους ἀφιγμένην
 δεῖ μάντιν εἶναι, μὴ μαθοῦσαν οἴκοθεν,
 ὅτῳ μάλιστα χρήσεται συνευνέτη. 240
 καὶ μὲν τὰδ' ἡμῖν ἐκπονουμέναισιν εὖ
 πόσις ξυνοικῇ μὴ βία φέρων ζυγόν,
 ζηλωτὸς αἰών. εἰ δὲ μή, θανεῖν χάρις.
 ἀνὴρ δ', ὅταν τοῖς ἔνδον ἄχθεται ξυνών,
 ἔξω μολὼν ἔπαυσε καρδίαν ἄσης, 245
 ἢ πρὸς φίλων τιν' ἢ πρὸς ἡλίκων τραπεῖς·
 ἡμῖν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν.
 λέγουσι δ' ἡμᾶς ὡς ἀκίνδυνον βίον
 ζῶμεν κατ' οἴκους, οἳ δὲ μάρνανται δορί,
 κακῶς φρονοῦντες· ὡς τρὶς ἂν παρ' ἀσπίδα 250
 στήναι θέλοιμ' ἂν μᾶλλον ἢ τεκεῖν ἄπαξ.
 ἀλλ' οὐ γὰρ αὐτὸς πρὸς σὲ κάμ' ἦκει λόγος·
 σοὶ μὲν πόλις γὰρ ἔστι καὶ πατὴρ δόμοι
 βίου τ' ὄνησις καὶ φίλων συνουσία,
 ἐγὼ δ' ἔρημος ἀπολις οὖσ' ὑβρίζομαι 255
 πρὸς ἀνδρὸς, ἐκ γῆς βαρβάρου λελησμένη,
 οὐ μητέρ', οὐκ ἀδελφόν, οὐχὶ συγγενῇ

μεθορμίσασθαι τῇσδ' ἔχουσα συμφορᾶς.
 τοσοῦτον οὖν σου τυγχάνειν βουλήσομαι,
 ἣν μοι πόρος τις μηχανή τ' ἐξευρεθῇ 260
 πόσιν δίκην τῶνδ' ἀντιτίσασθαι κακῶν
 [τὸν δόντα τ' αὐτῷ θυγατέρ' ἣν τ' ἐγῆματο],
 σιγᾶν. γυνὴ γὰρ τ' ἄλλα μὲν φόβου πλέα
 κακὴ δ' ἐς ἀλκὴν καὶ σίδηρον εἰσορᾶν·
 ὅταν δ' ἐς εὐνὴν ἡδικημένη κυρῇ, 265
 οὐκ ἔστιν ἄλλη φρὴν μαιφονωτέρα.

ΧΟ. δράσω τάδ'· ἐνδίκως γὰρ ἐκτίσῃ πόσιν,
 Μήδεια. πενθεῖν δ' οὐ σε θαυμάζω τύχας.
 ὁρῶ δὲ καὶ Κρέοντα, τῇσδ' ἄνακτα γῆς,
 στείχοντα καινῶν ἄγγελον βουλευμάτων. 270

ΚΡΕΩΝ.

σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην,
 Μήδειαν, εἶπον τῇσδε γῆς ἔξω περᾶν
 φυγάδα, λαβοῦσαν δισσὰ σὺν σαυτῇ τέκνα,
 καὶ μή τι μέλλειν· ὥς ἐγὼ βραβεὺς λόγου
 τοῦδ' εἰμί, κοῦκ ἄπειμι πρὸς δόμους πάλιν, 275
 πρὶν ἂν σε γαίας τερμόνων ἔξω βάλω.

ΜΗ. αἰαῖ· πανώλης ἢ τάλαιν' ἀπόλλυμαι·
 ἐχθροὶ γὰρ ἐξιᾶσι πάντα δὴ κάλων,
 κοῦκ ἔστιν ἄτης εὐπρόσοιστος ἔκβασις.
 ἐρήσομαι δὲ καὶ κακῶς πάσχουσ' ὅμως, 280
 τίνος μ' ἕκατι γῆς ἀποστέλλεις, Κρέον;

ΚΡ. δέδοικά σ', οὐδὲν δεῖ παραμπίσχειν λόγους,
 μή μοί τι δράσης παῖδ' ἀνήκεστον κακόν.
 συμβάλλεται δὲ πολλὰ τοῦδε δείματος·
 σοφὴ πέφυκας καὶ κακῶν πολλῶν ἴδρις, 285
 λυπεῖ δὲ λέκτρων ἀνδρὸς ἐστερημένη.

κλύω δ' ἀπειλεῖν σ', ὥς ἀπαγγέλλουσί μοι,
 τὸν δόντα καὶ γήμαντα καὶ γαμουμένην
 δράσειν τι. ταῦτ' οὖν πρὶν παθεῖν φυλάξομαι.
 κρεῖσσον δέ μοι νῦν πρὸς σ' ἀπεχθέσθαι, γύναι.
 ἢ μαλθακισθένθ' ὕστερον μεταστένειν. 291

ΜΗ. φεῦ· φεῦ·

οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,
 ἔβλαψε δόξα μεγάλα τ' εἴργασται κακά.
 χρὴ δ' οὔποθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ
 παῖδας περισσῶς ἐκδιδάσκεσθαι σοφούς· 295
 χωρὶς γὰρ ἄλλης ἧς ἔχουσιν ἀργίας,
 φθόνου πρὸς ἀστῶν ἀλφάνουσι δυσμενῇ.
 σκαιοῖσι μὲν γὰρ καινὰ προσφέρων σοφὰ
 δόξεις ἀχρεῖος κοῦ σοφὸς πεφυκέναι·
 τῶν δ' αὖ δοκούντων εἰδέναι τι ποικίλον 300
 κρείσσων νομισθεὶς λυπρὸς ἐν πόλει φανεῖ.
 ἐγὼ δὲ καὐτῇ τῇσδε κοινωνῶ τύχης.
 σοφὴ γὰρ οὖσα, τοῖς μὲν εἰμ' ἐπίφθονος,
 τοῖς δ' ἡσυχαία, τοῖς δὲ θατέρου τρόπου,
 τοῖς δ' αὖ προσάντης· εἰμὶ δ' οὐκ ἄγαν σοφή. 305
 σὺ δ' αὖ φοβεῖ με, μή τι πλημμελὲς πάθης·
 οὐχ ὧδ' ἔχει μοι, μὴ τρέσης ἡμᾶς, Κρέον,
 ὥστ' εἰς τυράννους ἄνδρας ἐξαμαρτάνειν.
 τί γὰρ σύ μ' ἡδίκηκας; ἐξέδου κόρην
 ὅτῳ σε θυμὸς ἤγεν. ἀλλ' ἐμὸν πόσιν 310
 μισῶ· σὺ δ', οἶμαι, σωφρονῶν ἔδρας τάδε.
 καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν·
 νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα
 ἑᾶτέ μ' οἰκεῖν. καὶ γὰρ ἡδικημένοι
 σιγησόμεσθα, κρεισσόνων νικώμενοι. 315

ΚΡ. λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' ἔσω φρενῶν

ὀρρωδία μοι μή τι βουλεύῃς κακόν·
 τοσῶδε δ' ἦσσαν ἢ πάρος πέποιθά σοι·
 γυνὴ γὰρ ὀξύθυμος, ὥς δ' αὐτως ἀνὴρ,
 ῥάων φυλάσσειν ἢ σιωπηλὸς σοφός. 320
 ἀλλ' ἐξιθ' ὥς τάχιστα, μὴ λόγους λέγε·
 ὥς ταῦτ' ἄραρε, κοῦκ ἔχεις τέχνην ὅπως
 μενεῖς παρ' ἡμῖν οὔσα δυσμενὲς ἐμοί.

- ΜΗ. μή, πρὸς σε γονάτων τῆς τε νεογάμου κόρης.
 ΚΡ. λόγους ἀναλοῖς· οὐ γὰρ ἂν πείσαις ποτέ. 325
 ΜΗ. ἀλλ' ἐξελαῖς με κοῦδὲν αἰδέσει λιτάς;
 ΚΡ. φιλῶ γὰρ οὐ σὲ μᾶλλον ἢ δόμους ἐμούς.
 ΜΗ. ὦ πατρίς, ὥς σου κάρτα νῦν μνεῖαν ἔχω.
 ΚΡ. πλὴν γὰρ τέκνων ἔμοιγε φίλτατον πολὺ.
 ΜΗ. φεῦ φεῦ, βροτοῖς ἔρωτες ὥς κακὸν μέγα. 330
 ΚΡ. ὅπως ἂν, οἶμαι, καὶ παραστῶσιν τύχαι.
 ΜΗ. Ζεῦ, μὴ λάθοι σε τῶνδ' ὃς αἴτιος κακῶν.
 ΚΡ. ἔρπ', ὦ ματαία, καί μ' ἀπάλλαξον πόνων.
 ΜΗ. πονοῦμεν ἡμεῖς κοῦ πόνων κεχρήμεθα.
 ΚΡ. τάχ' ἐξ ὀπαδῶν χειρὸς ὠσθήσει βία. 335
 ΜΗ. μὴ δῆτα τοῦτό γ', ἀλλὰ σ' αἰτοῦμαι, Κρέον—
 ΚΡ. ὄχλον παρέξεις, ὥς ἔοικας, ὦ γύναι.
 ΜΗ. φευξοῦμεθ'· οὐ τοῦθ' ἰκέτευσά σου τυχεῖν.
 ΚΡ. τί δ' αὖ βιάζει κοῦκ ἀπαλλάσσει χθονός;
 ΜΗ. μίαν με μέναι τήνδ' ἔασον ἡμέραν 340
 καὶ ξυμπερᾶναι φροντίδ' ἢ φευξοῦμεθα,
 παισὶν τ' ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατὴρ
 οὔδὲν προτιμᾷ μηχανήσασθαι τέκνοις.
 οἴκτειρε δ' αὐτούς· καὶ σύ τοι παίδων πατὴρ
 πέφυκας· εἰκὸς δ' ἐστὶν εὖνοιάν σ' ἔχειν. 345
 τοῦμοῦ γὰρ οὐ μοι φροντίς, εἰ φευξοῦμεθα,
 κείνους δὲ κλαίω συμφορᾷ κεχρημένους.

ΚΡ. ἦκιστα τοῖμόν λῆμ' ἔφν τυραννικόν,
 αἰδούμενος δὲ πολλὰ δὴ διέφθορα·
 καὶ νῦν ὁρῶ μὲν ἐξαμαρτάνων, γύναι, 350
 ὅμως δὲ τεύξει τοῦδε· προυννέπω δέ σοι,
 εἴ σ' ἡ ἴπιούσα λαμπὰς ὄψεται θεοῦ
 καὶ παῖδας ἐντὸς τῆσδε τερμόνων χθονός,
 θανεῖ· λέλεκται μῦθος ἀψευδῆς ὅδε.
 [νῦν δ', εἰ μένειν δεῖ, μίμν' ἐφ' ἡμέραν μίαν· 355
 οὐ γάρ τι δράσεις δεινὸν ὦν φόβος μ' ἔχει.]

ΧΟ. [δύστανε γύναι,] φεῦ φεῦ, μελέα
 τῶν σῶν ἀχέων. ποῖ ποτε τρέψει;
 τίνα πρὸς ξενίαν ἢ δόμον ἢ χθόνα
 σωτήρα κακῶν [ἐξευρήσεις]; 360
 ὥς εἰς ἄπορόν σε κλύδωνα θεός,
 Μήδεια, κακῶν ἐπόρευσεν.

ΜΗ. κακῶς πέπρακται πανταχῇ. τίς ἀντερεῖ;
 ἀλλ' οὔτι ταύτη ταῦτα· μὴ δοκεῖτέ πω. 365
 ἔτ' εἴσ' ἀγῶνες τοῖς νεωστὶ νυμφίοις,
 καὶ τοῖσι κηδεύσασιν οὐ σμικροὶ πόνοι.
 δοκεῖς γὰρ ἂν με τόνδε θωπεύσαί ποτε,
 εἰ μὴ τι κερδαίνουσιν ἢ τεχνωμένην;
 οὐδ' ἂν προσεῖπον οὐδ' ἂν ἠψάμην χεροῖν. 370
 ὃ δ' εἰς τοσοῦτον μωρίας ἀφίκετο,
 ὥστ' ἐξὸν αὐτῷ τᾶμ' ἐλεῖν βουλευμάτων
 γῆς ἐκβαλόντι, τήνδ' ἐφῆκεν ἡμέραν
 μεῖναι μ', ἐν ᾗ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκρούς
 θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν. 375
 πολλὰς δ' ἔχουσα θανασίμους αὐτοῖς ὁδοὺς,
 οὐκ οἶδ' ὁποῖα πρῶτον ἐγχειρῶ, φίλαι,
 πότερον ὑφάψω δῶμα νυμφικὸν πυρί,

ἢ θηκτὸν ὥσω φάσγανον δι' ἥπατος,
 σιγῇ δόμους εἰσβᾶσ' ἵν' ἔστρωται λέχος. 380
 ἀλλ' ἔν τί μοι πρόσαντες· εἰ ληφθήσομαι
 δόμους ὑπερβαίνουσα καὶ τεχνωμένη,
 θανούσα θήσω τοῖς ἐμοῖς ἐχθροῖς γέλων.
 κράτιστα τὴν εὐθείαν, ἧ πεφύκαμεν
 σοφοὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλεῖν. 385
 εἶεν·

καὶ δὴ τεθνᾶσι· τίς με δέξεται πόλις;
 τίς γῆν ἄσυλον καὶ δόμους ἐχεγγύους
 ξένος παρασχὼν ῥύσεται τοῦμὸν δέμας;
 οὐκ ἔστι. μείνας' οὖν ἔτι σμικρὸν χρόνον,
 ἦν μὲν τις ἡμῖν πύργος ἀσφαλῆς φανῇ, 390
 δόλῳ μέτειμι τόνδε καὶ σιγῇ φόνον·
 ἦν δ' ἐξελαύνη ξυμφορά μ' ἀμήχανος,
 αὐτὴ ξίφος λαβοῦσα, κεῖ μέλλω θανεῖν,
 κτενῶ σφε, τόλμης δ' εἶμι πρὸς τὸ καρτερόν.
 οὐ γὰρ μὰ τὴν δέσποιναν ἦν ἐγὼ σέβω 395
 μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην,
 Ἐκάτην, μυχοῖς ναίουσαν ἐστίας ἐμῆς,
 χαίρων τις αὐτῶν τοῦμὸν ἀλγυνεῖ κέαρ.
 πικροὺς δ' ἐγὼ σφῖν καὶ λυγροὺς θήσω γάμους,
 πικρὸν δὲ κῆδος καὶ φυγὰς ἐμὰς χθονός. 400
 ἀλλ' εἶα· φείδου μηδὲν ὦν ἐπίστασαι,
 Μήδεια, βουλεύουσα καὶ τεχνωμένη·
 ἔρπ' εἰς τὸ δεινόν· νῦν ἀγὼν εὐψυχίας.
 ὁρᾶς ἂ πάσχεις· οὐ γέλωτα δεῖ σ' ὀφλεῖν
 τοῖς Σισυφείοις τοῖσδ' Ἰάσονος γάμοις, 405
 γεγῶσαν ἐσθλοῦ πατρὸς Ἑλίου τ' ἄπο.
 ἐπίστασαι δέ· πρὸς δὲ καὶ πεφύκαμεν
 γυναῖκες, εἰς μὲν ἔσθλ' ἀμηχανώταται,

κακῶν δὲ πάντων τέκτονες σοφώταται.

ΧΟ. ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί, στρ. α'. 410
καὶ δίκαια καὶ πάντα πάλιν στρέφεται.
ἀνδράσι μὲν δόλιαι βουλαί, θεῶν δ'
οὐκέτι πίστις ἄραρεν.
τὰν δ' ἐμὰν εὐκλειαν ἔχειν βιοτὰν 415
στρέψουσι φᾶμαι.
ἔρχεται τιμὰ γυναικείῳ γένει.
οὐκέτι δυσκέλαδος φάμα γυναιίκας ἔξει. 420

μοῦσαι δὲ παλαιγενέων λήξουσ' αἰοιδᾶν ἀντιστρ. α'.
τὰν ἐμὰν ὑμνεῦσαι ἀπιστοσύναν.
οὐ γὰρ ἐν ἀμετέρῃ γνώμῃ λύρας
ᾠπασε θέσπιν αἰοιδᾶν 425
Φοῖβος, ἀγήτωρ μελέων· ἐπεὶ ἀντ-
άχῃσ' ἂν ὕμνον
ἀρσένων γέννα· μακρὸς δ' αἰὼν ἔχει
πολλὰ μὲν ἀμετέραν ἀνδρῶν τε μοῖραν εἰπεῖν. 430

σὺ δ' ἐκ μὲν οἴκων πατρίων ἔπλευσας στρ. β'.
μαιομένα κραδίᾳ, διδύμους ὀρίσασα πόντου
πέτρας· ἐπὶ δὲ ξένα
ναίεις χθονί, τᾷς ἀνάνδρου
κοίτας ὀλέσασα λέκτρον, 435
τάλαινα, φυγὰς δὲ χώρας
ἄτιμος ἐλαύνει.

βέβακε δ' ὕρκων χάρις, οὐδ' ἔτ' αἰδῶς ἀντιστρ. β'
Ἑλλάδι τᾷ μεγάλῃ μένει, αἰθερία δ' ἀνέπτα.
σοὶ δ' οὔτε πατρὸς δόμοι, 440
δύστανε, μεθορμίσασθαι

μόχθων πάρα τῶν τε λέκτρων
 ἄλλα βασιλεια κρείσσω
 δόμοις ἐπ' ἀνέστα.

ΙΑΣΩΝ.

οὐ νῦν κατείδον πρῶτον, ἀλλὰ πολλάκις 445
 τραχεῖαν ὀργὴν ὥς ἀμήχανον κακόν.
 σοὶ γὰρ παρὸν γῆν τήνδε καὶ δόμους ἔχειν
 κούφως φερούσῃ κρεισσόνων βουλευματα,
 λόγων ματαίων εἵνεκ' ἐκπεσεῖ χθονός.
 κάμοι μὲν οὐδὲν πρᾶγμα· μὴ παύσῃ ποτὲ 450
 λέγουσ' Ἰάσων ὥς κάκιστός ἐστ' ἀνὴρ·
 ἂ δ' εἰς τυράννους ἐστί σοι λελεγμένα,
 πᾶν κέρδος ἡγοῦ ζημιουμένη φυγῇ.
 καγὼ μὲν αἰὲ βασιλέων θυμουμένων
 ὀργὰς ἀφῆρουν καὶ σ' ἐβουλόμην μένειν· 455
 σὺ δ' οὐκ ἀνιείς μωρίας, λέγουσ' αἰὲ
 κακῶς τυράννους· τοιγὰρ ἐκπεσεῖ χθονός.
 ὅμως δὲ κάκ τῶνδ' οὐκ ἀπειρηκῶς φίλοις
 ἤκω, τὸ σὸν δὴ προσκοπούμενος, γύναι,
 ὥς μὴτ' ἀχρήμων σὺν τέκνοισιν ἐκπέσῃς 460
 μὴτ' ἐνδεής του· πόλλ' ἐφέλκεται φυγὴ
 κακὰ ξὺν αὐτῇ. καὶ γὰρ εἰ σύ με στυγεῖς,
 οὐκ ἂν δυναίμην σοὶ κακῶς φρονεῖν ποτε.

ΜΗ. ὦ παγκάκιστε, τοῦτο γάρ σ' εἰπέῖν ἔχω 465
 γλώσση μέγιστον εἰς ἀνανδρίαν κακόν,
 ἦλθες πρὸς ἡμᾶς, ἦλθες ἔχθιστος γεγώς;
 [θεοῖς τε κάμοι παντί τ' ἀνθρώπων γένει;]
 οὔτοι θράσος τόδ' ἐστὶν οὐδ' εὐτολμία,
 φίλους κακῶς δρῶντ' εἴτ' ἐναντίον βλέπειν,
 ἀλλ' ἢ μεγίστη τῶν ἐν ἀνθρώποις νόσων 470

πασῶν, ἀναΐδει· εὖ δ' ἐποίησας μολῶν·
 ἐγὼ τε γὰρ λέξασα κουφισθήσομαι
 ψυχὴν κακῶς σε καὶ σὺ λυπήσει κλύων.
 ἐκ τῶν δὲ πρώτων πρώτον ἄρξομαι λέγειν.
 ἔσωσά σ', ὡς ἴσασιν Ἑλλήνων ὅσοι 475
 ταυτὸν συνεισέβησαν Ἀργῶν σκάφος,
 πεμφθέντα ταύρων πυρπνύων ἐπιστάτην
 ζεύγλαισι καὶ σπεροῦντα θανάσιμον γύνῃ·
 δράκοντα δ', ὃς πάγχρυσον ἀμπέχων δέρας
 σπείραις ἔσφζε πολυπλόκοις ἄϋπιος ὢν, 480
 κτείνας' ἀνέσχον σοὶ φάος σωτήριον.
 αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ' ἐμούς
 τὴν Πηλιῶτιν εἰς Ἴωλκὸν ἰκόμην
 σὺν σοί, πρόθυμος μᾶλλον ἢ σοφωτέρα,
 Πελίαν τ' ἀπέκτειν', ὥσπερ ἄλγιστον θανεῖν, 485
 παίδων ὑπ' αὐτοῦ, πάντα δ' ἐξείλον φόβον.
 καὶ ταυθ' ὑφ' ἡμῶν, ὃ κάκιστ' ἀνδρῶν, παθὼν
 προὔδωκας ἡμᾶς, καινὰ δ' ἐκτήσω λέχη,
 παίδων γεγώτων· εἰ γὰρ ἦσθ' ἅπαις ἔτι,
 συγγνώστ' ἂν ἦν σοι τοῦδ' ἐρασθῆναι λέχους· 490
 ὄρκων δὲ φρούδη πίστις, οὐδ' ἔχω μαθεῖν
 ἢ θεοὺς νομίζεις τοὺς τότε οὐκ ἄρχειν ἔτι,
 ἢ καινὰ κείσθαι θέσμι' ἀνθρώποις τὰ νῦν,
 ἐπεὶ σύνοισθά γ' εἰς ἔμ' οὐκ εὖορκος ὢν.
 φεῦ δεξιὰ χεῖρ, ἧς σὺ πόλλ' ἐλαμβάνου, 495
 καὶ τῶνδε γονάτων, ὡς μάτην κεχρώσμεθα
 κακοῦ πρὸς ἀνδρός, ἐλπίδων δ' ἡμάρτομεν.
 ἄγ', ὡς φίλῳ γὰρ ὄντι σοι κοινώσομαι—
 δοκοῦσα μὲν τί πρὸς γε σοῦ πράξειν καλῶς;
 ὁμως δ'· ἐρωτηθεὶς γὰρ αἰσχίων φανῇ— 500
 νῦν ποῖ τράπωμαι; πότερα πρὸς πατρός δόμους,

οὓς σοὶ προδοῦσα καὶ πάτραν ἅμ' ἐσπόμην;
 ἢ πρὸς ταλαίνας Πελιάδας; καλῶς γ' ἂν οὖν
 δέξαιντό μ' οἴκοις ὧν πατέρα κατέκτανον.
 ἔχει γὰρ οὕτω· τοῖς μὲν οἴκοθεν φίλοις 505
 ἐχθρὰ καθέστηχ', οὓς δέ μ' οὐκ ἐχρῆν κακῶς
 δρᾶν, σοὶ χάριν φέρουσα πολεμίους ἔχω.
 τοιγάρ με πολλαῖς μακαρίαν ἂν' Ἑλλάδα
 ἔθηκας ἀντὶ τῶνδε· θαυμαστὸν δέ σε
 ἔχω πόσιν καὶ πιστὸν—ἢ τάλαιν' ἐγώ, 510
 εἰ φεύξομαί γε γαῖαν ἐκβεβλημένη,
 φίλων ἔρημος, σὺν τέκνοις μόνη μόνοις,
 καλόν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,
 πτωχοὺς ἀλᾶσθαι παῖδας ἢ τ' ἔσωσά σε.
 ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν ὅς κίβδηλος ἦ 515
 τεκμήρι' ἀνθρώποισιν ὥπασας σαφῆ,
 ἀνδρῶν δ' ὅτῳ χρὴ τὸν κακὸν διειδέναι,
 οὐδεὶς χαρακτήρ ἐμπέφυκε σώματι;

ΧΟ. δεινὴ τις ὀργὴ καὶ δυσίατος πέλει,
 ὅταν φίλοι φίλοισι συμβάλωσ' ἔριν. 520

ΙΑ. δεῖ μ', ὥς ἔοικε, μὴ κακὸν φῦναι λέγειν,
 ἀλλ' ὥστε ναὸς κενδρὸν οἰακοστροφόν
 ἄκροισι λαίφους κρασπέδοις ὑπεκδραμεῖν.
 τὴν σὴν στόμαργον, ὦ γύναι, γλωσσαλγίαν.
 ἐγὼ δ', ἔπειδ' καὶ λῖαν πυργοῖς χάριν, 525
 Κύπριν νομίζω τῆς ἐμῆς ναυκληρίας
 σώτειραν εἶναι θεῶν τε κἀνθρώπων μόνην.
 σοὶ δ' ἔστι μὲν νοῦς λεπτός, ἀλλ' ἐπίφθονος
 λόγος διελθεῖν, ὥς Ἐρως σ' ἠνάγκασεν
 τόξοις ἀφύκτοις τοῦμόν ἐκσῶσαι δέμας. 530
 ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λῖαν·

ὅπῃ γὰρ οἶν ὦνησας, οὐ κακῶς ἔχει.
 μείζω γε μέντοι τῆς ἐμῆς σωτηρίας
 εἵληφας ἢ δέδωκας, ὥς ἐγὼ φράσω.
 πρῶτον μὲν Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς 535
 γαίαν κατοικεῖς καὶ δίκην ἐπίστασαι
 νόμοις τε χρῆσθαι μὴ πρὸς ἰσχύος χάριν·
 πάντες δέ σ' ἦσθοντ' οὔσαν Ἑλληνες σοφὴν
 καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἐσχάτοις
 ὄροισιν ὥκεις, οὐκ ἂν ἦν λόγος σέθεν. 540
 εἴη δ' ἔμοιγε μήτε χρυσὸς ἐν δόμοις,
 μήτ' Ὀρφέως κάλλιον ὑμνῆσαι μέλος,
 εἰ μὴ ἴσιμος ἢ τύχη γένοιτό μοι.
 τοσαῦτα μὲν σοι τῶν ἐμῶν πόνων πέρι
 ἔλεξ'· ἄμιλλαν γὰρ σὺ προύθηκας λόγων. 545
 ἃ δ' εἰς γάμους μοι βασιλικούς ὠνειδίσας,
 ἐν τῷδε δείξω πρῶτα μὲν σοφὸς γεγώς,
 ἔπειτα σώφρων, εἴτα σοὶ μέγας φίλος
 καὶ παῖσι τοῖς ἐμοῖσιν· ἀλλ' ἔχ' ἥσυχος.
 ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονὸς 550
 πολλὰς ἐφέλκων συμφορὰς ἀμηχάνους,
 τί τοῦδ' ἂν εὖρημ' ἡὔρον εὐτυχέστερον
 ἢ παῖδα γῆμαι βασιλέως φυγὰς γεγώς;
 οὐχ, ἢ σὺ κνίξει, σὸν μὲν ἐχθαίρων λέχος,
 καινῆς δὲ νύμφης ἰμέρῳ πεπληγμένος, 555
 οἶδ' εἰς ἄμιλλαν πολύτεκνον σπουδὴν ἔχων·
 ἅλῃς γὰρ οἱ γεγῶτες, οὐδὲ μέμφομαι·
 ἀλλ' ὥς, τὸ μὲν μέγιστον, οἰκοῖμεν καλῶς
 καὶ μὴ σπανιζοίμεσθα (γιγνώσκων ὅτι
 πέννητα φεύγει πᾶς τις ἐκποδὼν φίλος) 560
 παῖδας δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν,
 σπείρας τ' ἀδελφοὺς τοῖσιν ἐκ σέθεν τέκνοις

εἰς ταῦτ' ὁ θεὸς καὶ ξυναρτήσας γένος
 εὐδαιμονοῖμεν. σοὶ τε γὰρ παίδων τί δεῖ,
 ἐμοὶ τε λυγρὰ τοῖσι μέλλουσιν τέκνοις 565
 τὰ ζῶντ' ὀνῆσαι. μὲν βεβούλευμαι κακῶς;
 οὐδ' ἂν σὺ φαίης, εἴ σε μὴ κνίζοι λέχος.
 ἀλλ' εἰς τοσοῦτον ἦκεθ' ὥστ' ὀρθομένης
 εὐνῆς γυναιῖκες πάντ' ἔχειν νομίζετε,
 ἣν δ' αὖ γένηται ξυμφορά τις εἰς λέχος, 570
 τὰ λῶστα καὶ κάλλιστα πολεμιώτατα
 τίθεσθε. χρῆν γὰρ ἄλλοθεν ποθεν βροτοὺς
 παῖδας τεκνούσθαι, θῆλυ δ' οὐκ εἶναι γένος·
 χούτως ἂν οὐκ ἦν οὐδὲν ἀνθρώποις κακόν.

ΧΟ. Ἰᾶσον, εὖ μὲν τούσδ' ἐκόσμησας λόγους· 575
 ὅμως δ' ἔμοιγε, κεῖ παρὰ γνώμην ἐρῶ,
 δοκεῖς προδοὺς σὴν ἄλοχον οὐ δίκαια δρᾶν.

ΜΗ. ἡ πολλὰ πολλοῖς εἰμι διάφορος βροτῶν.
 ἐμοὶ γάρ, ὅστις ἄδικος ὦν σοφὸς λέγειν
 πέφυκε, πλείστην ζημίαν ὀφλίσκanei· 580
 γλώσση γὰρ αὐχῶν τ' ἄδικ' εὖ περιστελεῖν,
 τολμᾷ πανουργεῖν· ἔστι δ' οὐκ ἄγαν σοφός.
 ὥς καὶ σὺ μὴ νῦν εἰς ἔμ' εὐσχήμων γένῃ
 λέγειν τε δεινός. ἐν γὰρ ἐκτενεῖ σ' ἔπος·
 (χρῆν σ', εἴπερ ἦσθα μὴ κακός, πείσαντά με 585
 γαμεῖν γάμον τόνδ', ἀλλὰ μὴ σιγῇ φίλων.

ΙΑ. καλῶς γ' ἄν, οἶμαι, τῷδ' ὑπηρέτεις λόγῳ,
 εἴ σοι γάμον κατέϊπον, ἥτις οὐδὲ νῦν
 τολμᾶς μεθεῖναι καρδίας μέγαν χόλον.

ΜΗ. οὐ τοῦτό σ' εἶχεν, ἀλλὰ βάρβαρον λέχος 590
 πρὸς γῆρας οὐκ εὐδοξον ἐξέβαινέ σοι.

ΙΑ. εὖ νῦν τόδ' ἴσθι, μὴ γυναικὸς εἵνεκα

γῆμαί με λέκτρα βασιλέων ἂ νῦν ἔχω,
 ἀλλ', ὥσπερ εἶπον καὶ πάρος, σῶσαι θέλων
 σὲ καὶ τέκνοισι τοῖς ἐμοῖς ὁμοσπόρους 595
 φῦσαι τυράννους παῖδας, ἔρυμα δώμασιν.

ΜΗ. μή μοι γένοιτο λυπρὸς εὐδαίμων βίος,
 μηδ' ὄλβος ὅστις τὴν ἐμὴν κνίζοι φρένα.

ΙΑ. οἶσθ' ὥς μετεύξει καὶ σοφωτέρα φανεῖ;
 τὰ χρηστὰ μή σοι λυπρὰ φαινέσθω ποτέ, 600
 μηδ' εὐτυχούσα δυστυχίης εἶναι δόκει.

ΜΗ. ὕβριζ', ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφή,
 ἐγὼ δ' ἔρημος τήνδε φευξοῦμαι χθόνα.

ΙΑ. αὐτὴ τάδ' εἴλου· μηδέν' ἄλλον αἰτιῶ.

ΜΗ. τί δρῶσα; μὼν γαμοῦσα καὶ προδοῦσά σε; 605

ΙΑ. ἀρὰς τυράννοις ἀνοσίους ἀρωμένη.

ΜΗ. καὶ σοῖς ἀραία γ' οὔσα τυγχάνω δόμοις.

ΙΑ. ὥς οὐ κρινοῦμαι τῶνδ' ἐσσι τὰ πλείονα.

ἀλλ', εἴ τι βούλει παισὶν ἢ σαυτῆς φυγῇ
 προσωφέλημα χρημάτων ἐμῶν λαβεῖν, 610
 λέγ'. ὥς ἔτοιμος ἀφθίνῳ δοῦναι χερὶ
 ξένοις τε πέμπειν σύμβολ', οὐ δράσουσί σ' εὔ.
 καὶ ταῦτα μὴ θέλουσα μωρανεῖς, γύναι·
 λήξασα δ' ὀργῆς κερδανεῖς ἀμείνονα.

ΜΗ. οὔτ' ἂν ξένοισι τοῖσι σοῖς χρησαίμεθ' ἄν, 615
 οὔτ' ἂν τι δεξαίμεσθα, μηθ' ἡμῖν δίδου·
 κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.

ΙΑ. ἀλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι,
 ὥς πάνθ' ὑπουργεῖν σοί τε καὶ τέκνοις θέλω·
 σοὶ δ' οὐκ ἀρέσκει τὰγάθ', ἀλλ' αὐθαδία 620
 φίλους ἀπωθεῖ· τοιγὰρ ἀλγυνεῖ πλέον.

ΜΗ. χώρει· πόθῳ γὰρ τῆς νεοδμήτου κόρης
 αἶρεῖ χρονίζων δωμάτων ἐξώπιος.

νύμφευ· ἴσως γάρ, σὺν θεῷ δ' εἰρήσεται,
γαμεῖς τοιοῦτον ὥστε σ' ἀρνεῖσθαι γάμον. 625

ΧΟ. ἔρωτες ὑπὲρ μὲν ἄγαν στρ. α'.

ἐλθόντες οὐκ εὐδοξίαν
οὐδ' ἀρετὰν παρέδωκαν
ἀνδράσιν· εἰ δ' ἄλις ἔλθοι
Κύπρις, οὐκ ἄλλα θεὸς εὐχαρις οὕτως. 630
μήποτ', ὦ δέσποιν', ἐπ' ἐμοὶ χρυσέων τόξων ἐφείης
ἰμέρῳ χρίσας· ἄφυκτον οἶστόν.

στέργοι δέ με σωφροσύνα, ἀντιστρ. α'.
δώρημα κάλλιστον θεῶν·
μηδέ ποτ' ἀμφιλόγους ὀρ- 635
γὰς ἀκόρεστά τε νείκη
θυμὸν ἐκπλήξας· ἑτέροις ἐπὶ λέκτροις
προσβάλοι δεινὰ Κύπρις, ἀπτολέμους δ' εὐνὰς
σεβίζουσ'
ὀξύφρων κρίνοι λέχη γυναικῶν.

ὦ πατρίς, ὦ δώματα, μὴ στρ. β'. 640
δῆτ' ἄπολις γενοίμαν
τὸν ἀμηχανίας ἔχουσα
δυσπέρατον αἰῶν',
οἰκτρότατον ἀχέων.
θανάτῳ θανάτῳ πάρος δαμείην 645
ἀμέραν τάνδ' ἐξανύσασα· μό-
χθων δ' οὐκ ἄλλος ὑπερθευ ἢ
γὰς πατρίας στέρεσθαι.

εἴδομεν, οὐκ ἐξ ἑτέρων ἀντιστρ. β'.
μῦθον ἔχω φράσασθαι· 650
σὲ γὰρ οὐ πόλις, οὐ φίλων τις

ᾧκτισεν παθοῦσαν
δεινότατα παθέων.

ἀχάριστος ὄλοιθ', ὅτῳ πάρεστιν
μὴ φίλους τιμᾶν καθαρὰν ἀνοί-
ξαντα κλῆδα φρενῶν· ἐμοὶ
μὲν φίλος οὐποτ' ἔσται.

655

ΑΙΓΕΥΣ.

Μήδεια, χαῖρε· τοῦδε γὰρ προοίμιον
κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους.

ΜΗ. ὦ χαῖρε καὶ σύ, παῖ σοφοῦ Πανδίου, 660
Αἰγεῦ. πόθεν γῆς τῆσδ' ἐπιστρωφᾶ πέδον;

ΑΙ. Φοῖβου παλαιὸν ἐκλιπὼν χρηστήριον.

ΜΗ. τί δ' ὀμφαλὸν γῆς θεσπιφδὸν ἐστάλης;

ΑΙ. παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτό μοι.

ΜΗ. πρὸς θεῶν, ἅπαις γὰρ δεῦρ' ἀεὶ τείνεις βίον; 665

ΑΙ. ἅπαιδές ἐσμεν δαίμονός τινος τύχη.

ΜΗ. δάμαρτος οὔσης, ἢ λέχους ἄπειρος ὢν;

ΑΙ. οὐκ ἐσμέν εὐνής ἄζυγες γαμηλίου.

ΜΗ. τί δῆτα Φοῖβος εἰπέ σοι παίδων πέρι;

ΑΙ. σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη. 670

ΜΗ. θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ;

ΑΙ. μάλιστ', ἐπεὶ τοι καὶ σοφῆς δεῖται φρενός.

ΜΗ. τί δῆτ' ἔχρησε; λέξον, εἰ θέμις κλύειν.

ΑΙ. ἀσκοῦ με τὸν προύχοντα μὴ λῦσαι πόδα,

ΜΗ. πρὶν ἂν τί δράσης ἢ τίν' ἐξίκη χθόνα; 675

ΑΙ. πρὶν ἂν πατρώαν αὐθις ἐστίαν μόλω.

ΜΗ. σὺ δ' ὥς τί χρήζων τήνδε ναυστολεῖς χθόνα;

ΑΙ. Πιτθεὺς τις ἔστι, γῆς ἄναξ Τροιζηνίας.

ΜΗ. παῖς, ὥς λέγουσι, Πέλοπος εὐσεβέστατος.

ΑΙ. τούτῳ θεοῦ μάντευμα κοινῶσαι θέλω. 680

- ΜΗ. σοφὸς γὰρ ἀνὴρ καὶ τρίβων τὰ τοιάδε.
 ΑΙ. κάμοί γε πάντων φίλτατος δορυξένων.
 ΜΗ. ἀλλ' εὐτυχοίης καὶ τύχοις ὅσων ἐρᾷς.
 ΑΙ. τί γὰρ σὸν ὄμμα χρώς τε συντέτηχ' ὅδε;
 ΜΗ. Αἰγεῦ, κάκιστός ἐστί μοι πάντων πόσις. 685
 ΑΙ. τί φής; σαφῶς μοι σὰς φράσον δυσθυμίας.
 ΜΗ. ἀδικεῖ μ' Ἰάσων οὐδὲν ἐξ ἐμοῦ παθὼν.
 ΑΙ. τί χρῆμα δράσας; φράζε μοι σαφέστερον.
 ΜΗ. γυναῖκ' ἐφ' ἡμῖν δεσπότην δόμων ἔχει.
 ΑΙ. οὗ που τετόλμηκ' ἔργον αἰσχιστον τόδε; 690
 ΜΗ. σάφ' ἴσθ'· ἄτιμοι δ' ἐσμέν οἱ πρὸ τοῦ φίλοι.
 ΑΙ. πότερον ἐρασθεῖς ἢ σὸν ἐχθαίρων λέχος;
 ΜΗ. μέγαν γ' ἔρωτα, πιστὸς οὐκ ἔφυ φίλοις.
 ΑΙ. ἴτω νυν, εἶπερ, ὥς λέγεις, ἐστὶν κακός.
 ΜΗ. ἀνδρῶν τυράννων κῆδος ἡράσθη λαβεῖν. 695
 ΑΙ. δίδωσι δ' αὐτῷ τίς; πέραινέ μοι λόγον.
 ΜΗ. Κρέων, ὃς ἄρχει τῆσδε γῆς Κορινθίας.
 ΑΙ. συγγνωστὰ μεντάρ' ἦν σε λυπεῖσθαι, γύναι.
 ΜΗ. ὄλωλα· καὶ πρὸς γ' ἐξελαύνομαι χθονός.
 ΑΙ. πρὸς τοῦ; τόδ' ἄλλο καινὸν αὖ λέγεις κακόν. 700
 ΜΗ. Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.
 ΑΙ. ἐᾷ δ' Ἰάσων; οὐδὲ ταῦτ' ἐπήνεσα.
 ΜΗ. λόγῳ μὲν οὐχί, καρτερεῖν δὲ βούλεται.
 ἀλλ' ἄντομαί σε τῆσδε πρὸς γενειάδος
 γονάτων τε τῶν σῶν, ἱκεσία τε γίγνομαι, 705
 οἴκτειρον οἴκτειρόν με τὴν δυσδαίμονα
 καὶ μή μ' ἔρημον ἐκπεσοῦσαν εἰσίδης,
 δέξαι δὲ χώρα καὶ δόμων ἐφέστιον.
 οὕτως ἔρωσ σοι πρὸς θεῶν τελεσφόρος
 γένοιτο παίδων, καὐτὸς ὄλβιος θάνοις. 710
 εἴρημα δ' οὐκ οἶσθ' οἶον ἡῦρηκας τόδε·

παύσω σ' ἄτεκνον ὄντα καὶ παίδων γονὰς
σπεῖραί σε θήσω· τοιάδ' οἶδα φάρμακα.

- ΑΙ. πολλῶν ἑκατι τήνδε σοι δοῦναι χάριν,
γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν, 715
ἔπειτα παίδων ὧν ἐπαγγέλλει γονάς·
εἰς τοῦτο γὰρ δὴ φροῦδός εἰμι πᾶς ἐγώ.
οὔτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης χθόνα,
πειράσομαί σου προξενεῖν, δίκαιος ὢν.
τοσόνδε μέντοι σοι προσημαίνω, γύναι· 720
ἐκ τῆσδε μὲν γῆς οὗ σ' ἄγειν βουλήσομαι,
αὐτὴ δ' ἐάνπερ εἰς ἐμούςς ἔλθης δόμους,
μενεῖς ἄσυλος κοῦ σε μὴ μεθῶ τι·
ἐκ τῆσδε δ' αὐτὴ γῆς ἀπαλλάσσου πόδα·
ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω. 725

ΜΗ. ἔσται τάδ'· ἀλλὰ πίστις εἰ γένοιτό μοι
τούτων, ἔχοιμ' ἂν πάντα πρὸς σέθεν καλῶς.

ΑΙ. μὴν οὐ πέποιθας; ἢ τί σοι τὸ δυσχερές;

- ΜΗ. πέποιθα· Πελίου δ' ἐχθρός ἐστί μοι δόμος
Κρέων τε; τούτοις, ὀρκίοισι μὲν ζυγεῖς, 730
ἄγουσιν οὐ μεθεῖ ἂν ἐκ γαίας ἐμέ·
λόγοις δὲ συμβὰς κοῦ θεῶν ἐνώμοτος
φίλος γένοι' ἂν, κἀπικηρυκεύματα
τάχ' ἂν πίθοι σε· τὰμὰ μὲν γὰρ ἀσθενῇ,
τοῖς δ' ὄλβος ἐστὶ καὶ δόμος τυραννικός. 735

- ΑΙ. πολλὴν ἔδειξας, ὦ γύναι, προμηθίαν·
ἀλλ', εἰ δοκεῖ σοι, δρᾶν τάδ' οὐκ ἀφίσταμαι.
ἐμοί τε γὰρ τάδ' ἐστὶν ἀσφαλέστατα,
σκῆψίν τιν' ἐχθροῖς σοῖς ἔχοντα δεικνύναι,
τὸ σὸν τ' ἄραρε μᾶλλον· ἐξηγοῦ θεούς. 740

ΜΗ. ὄμνυ πέδον Γῆς πατέρα θ' Ἥλιον πατρὸς
τοῦμοῦ θεῶν τε συντιθεῖς ἅπαν γένος.

- ΑΙ. τί χρήμα δράσειν ἢ τί μὴ δράσειν; λέγε.
- ΜΗ. μήτ' αὐτὸς ἐκ γῆς σῆς ἔμ' ἐκβαλεῖν ποτε,
μήτ' ἄλλος ἢν τις τῶν ἐμῶν ἐχθρῶν ἄγειν 745
χρήζῃ, μεθήσειν ζῶν ἐκουσίῳ τρόπῳ.
- ΑΙ. ὅμινυμι Γαίας δάπεδον Ἑλίου τε φῶς
θεοὺς τε πάντας ἐμμενεῖν ἅ σου κλύω.
- ΜΗ. ἄρκει· τί δ' ὄρκῳ τῷδε μὴ ὁμμένων πάθοις;
- ΑΙ. ἂ τοῖσι δυσσεβοῦσι γίγνεται βροτῶν. 750
- ΜΗ. χαίρων πορεύου· πάντα γὰρ καλῶς ἔχει.
κἀγὼ πόλιν σὴν ὡς τάχιστ' ἀφίξομαι,
πράξασ' ἂ μέλλω καὶ τυχοῦσ' ἂ βούλομαι.
- ΧΟ. ἀλλὰ σ' ὁ Μαίας πομπαῖος ἄναξ
πελάσειε δόμοις, ὦν τ' ἐπίνοιαν 755
σπεύδεις κατέχων πράξιαις, ἐπεὶ
γενναῖος ἀνὴρ,
Αἰγέῦ, παρ' ἐμοὶ δεδόκησαι.
- ΜΗ. ᾧ Ζεῦ Δίκη τε Ζηνὸς Ἑλίου τε φῶς,
νῦν καλλίνικοι τῶν ἐμῶν ἐχθρῶν, φίλαι, 760
γεννησόμεσθα, κεῖς ὁδὸν βεβήκαμεν·
νῦν δ' ἐλπίς ἐχθροὺς τοὺς ἐμοὺς τίσειν δίκην.
οὗτος γὰρ ἀνὴρ, ἢ μάλιστ' ἐκάμνομεν,
λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων·
ἐκ τοῦδ' ἀναψόμεσθα πρυμνήτην κάλων, 765
μολόντες ἄστὶ καὶ πόλισμα Παλλάδος.
ἤδη δὲ πάντα τὰμά σοι βουλευμάτων
λέξω· δέχου δὲ μὴ πρὸς ἡδονὴν λόγους.
πέμψας ἐμῶν τιν' οἰκετῶν Ἰάσονα
εἰς ὅψιν ἐλθεῖν τὴν ἐμὴν αἰτήσομαι· 770
μολόντι δ' αὐτῷ μαλθακοὺς λέξω λόγους,
ὥς καὶ δοκεῖ μοι ταῦτα καὶ καλῶς ἔχει,

[γάμους τυράντων οὓς προδοὺς ἡμῖς ἔχει
 καὶ ξύμφορ' εἶναι καὶ καλῶς ἐγνωσμένα·]
 παῖδας δὲ μείναι τοὺς ἐμοὺς αἰτήσομαι, 775
 οὐχ ὥς λιποῦσ' ἂν πολεμίας ἐπὶ χθονός,
 ἐχθροῖσι παῖδας τοὺς ἐμοὺς καθυβρίσαι,
 ἀλλ' ὥς δόλοισι παῖδα βασιλέως κτάνω.
 πέμψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν χεροῖν
 νύμφη φέροντας, δῆθεν ὥστ' οἰκεῖν χθόνα. 780
 λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον·
 κᾶνπερ λαβοῦσα κόσμον ἀμφιθῆ' χροῖ,
 κακῶς ὀλεῖται πᾶς θ' ὃς ἂν θίγῃ κόρης·
 τοιοῖσδε χρίσω φαρμάκοις δωρήματα.
 ἐνταῦθα μέντοι τόνδ' ἀπαλλάσσω λόγον· 785
 ὧμῶξα δ' οἶον ἔργον ἔστ' ἐργαστέον
 τούντεῦθεν ἡμῖν· τέκνα γὰρ κατακτενῶ
 τᾶμ'· οὔτις ἔστιν ὅστις ἐξαιρήσεται·
 δόμον τε πάντα συγχέας' Ἰάσονος
 ἔξειμι γαίας, φιλτάτων παίδων φόνον 790
 φεύγουσα καὶ τλᾶσ' ἔργον ἀνοσιώτατον.
 οὐ γὰρ γελάσθαι τλητὸν ἐξ ἐχθρῶν, φίλαι.
 ἴτω· τί μοι ζῆν κέρδος; οὔτε μοι πατρὶς
 οὔτ' οἶκος ἔστιν οὔτ' ἀποστροφὴ κακῶν.
 ἡμάρτανον τόθ' ἡνίκ' ἐξελίμπανον 795
 δόμους πατρώους, ἀνδρὸς Ἑλληνος λόγοις
 πεισθεῖσ', ὃς ἡμῖν σὺν θεῷ τίσει δίκην.
 οὔτ' ἐξ ἐμοῦ γὰρ παῖδας ὄψεται ποτε
 ζῶντας τὸ λοιπόν, οὔτε τῆς νεοζίγου
 νύμφης τεκνώσει παῖδ', ἐπεὶ κακὴν κακῶς 800
 θανεῖν σφ' ἀνάγκη τοῖς ἐμοῖσι φαρμάκοις.
 μηδεὶς με φαύλην κᾶσθενὴ νομιζέτω
 μηδ' ἡσυχαίαν, ἀλλὰ θατέρου τρόπου,

βαρεῖαν ἐχθροῖς καὶ φίλοισιν εὐμενῇ·
τῶν γὰρ τοιούτων εὐκλεέστατος βίος. 805

ΧΟ. ἐπεὶ περ ἡμῖν τόνδ' ἐκοίνωσας λόγον,
σέ τ' ὠφελεῖν θέλουσα καὶ νόμοις βροτῶν
ξυλλαμβάνουσα δρᾶν σ' ἀπεννέπω τάδε.

ΜΗ. οὐκ ἔστιν ἄλλως· σοὶ δὲ συγγνώμη λέγειν
τάδ' ἐστί, μὴ πάσχουσιν, ὡς ἐγώ, κακῶς. 810

ΧΟ. ἀλλὰ κτανεῖν σὸν σπέρμα τολμήσεις, γύναι;

ΜΗ. οὕτω γὰρ ἂν μάλιστα δηχθεῖη πόσις.

ΧΟ. σὺ δ' ἂν γένοιό γ' ἀθλιωτάτῃ γυνή.

ΜΗ. ἴτω· περισσοὶ πάντες οὖν μέσῳ λόγοι.
ἀλλ' εἶα χώρει καὶ κόμιζ' Ἰάσωνα· 815
εἰς πάντα γὰρ δὴ σοὶ τὰ πιστὰ χρώμεθα.
λέξης δὲ μηδὲν τῶν ἐμοὶ δεδογμένων,
εἴπερ φρονεῖς εὖ δεσπόταις, γυνή τ' ἔφυς.

ΧΟ. Ἐρεχθεῖδαι τὸ παλαιὸν ὄλβιοι στρ. α'.
καὶ θεῶν παῖδες μακάρων, ἱερᾶς 820
χώρας ἀπορθήτου τ' ἄπο φερβόμενοι
κλεινοτάταν σοφίαν, αἰεὶ διὰ λαμπροτάτου
βαίνοντες ἀβρῶς αἰθέρος, ἔνθα ποθ' ἀγνὰς 825
ἐννέα Πιερίδας Μούσας λέγουσι
ξανθὰν Ἀρμονίαν φυτεῦσαι

τοῦ καλλινάου παρὰ Κηφισοῦ ῥοαῖς, ἀντιστρ. α'. 830
τὰς Κύπριν κλήζουσιν ἀφυσσαμέναν
χώρας καταπνεῦσαι μετρίας ἀνέμων
ἡδυνόους αὔρας· αἰεὶ δ' ἐπιβαλλομένην 835
χαίταισιν εὐώδη ῥοδέων πλόκον ἀνθέων
τῇ σοφίᾳ παρέδρους πέμπειν ἔρωτας,
παντοίας ἀρετᾶς ξυνεργούς. 840

πῶς οὖν ἱερῶν ποταμῶν
 ἢ πόλις ἢ φίλων
 πόμπιμός σε χώρα
 τὰν παιδολέτειραν ἔξει,
 τὰν οὐχ ὀσίαν, μετ' ἄλλων;
 σκέψαι τεκέων πλαγάν,
 σκέψαι φόνον οἶον αἶρει.
 μή, πρὸς γονάτων σε πάντη
 πάντως ἱκετεύομεν,
 τέκνα φονεύσης.

στρ. β'.

845

850

πόθεν θράσος ἢ φρενὸς ἢ
 χειρὶ τέκνων σέθεν
 καρδίᾳ τε λήψει
 δεινὰν προσάγουσα τόλμαν;
 πῶς δ' ὄμματα προσβαλοῦσα
 τέκνοις ἄδακρυν μοῖραν
 σχήσεις φόνου; οὐ δυνάσει,
 παίδων ἱκετᾶν πιτνόντων,
 τέγξαι χέρα φοινίαν
 τλάμονι θυμῷ.

ἀντιστρ. β'.

855

860

ΙΑ. ἦκω κελευσθεῖς· καὶ γὰρ οὔσα δυσμενὴς
 οὐ τὰν ἀμάρτοις τοῦδέ γ', ἀλλ' ἀκούσομαι
 τί χρῆμα βούλει καινὸν ἐξ ἐμοῦ, γύναι.

ΜΗ. Ἰᾶσον, αἰτοῦμαί σε τῶν εἰρημένων
 συγγνώμον' εἶναι· τὰς δ' ἐμὰς ὀργὰς φέρειν
 εἰκός σ', ἐπεὶ νῶν πόλλ' ὑπείργασται φίλα.
 ἐγὼ δ' ἐμαυτῇ διὰ λόγων ἀφικόμην,
 κάλοιδόρησα· σχετλία, τί μαίνομαι
 καὶ δυσμεναίνω τοῖσι βουλεύουσιν εὖ,
 ἐχθρὰ δὲ γαίας κοιράνοις καθίσταμαι
 πόσει θ', ὃς ἡμῖν δρᾷ τὰ συμφορώτατα,

865

870

γήμας τύραννον καὶ κασιγνήτους τέκνοις
 ἐμοῖς φυτεύων; οὐκ ἀπαλλαχθήσομαι
 θυμοῦ (τί πάσχω;) θεῶν ποριζόντων καλῶς;
 οὐκ εἰσὶ μὲν μοι παῖδες, οἶδα δὲ χθόνα 875
 φεύγοντας ἡμᾶς καὶ σπανίζοντας φίλων;
 ταῦτ' ἐννοήσας ἡσθόμην ἀβουλίαν
 πολλὴν ἔχουσα καὶ μάτην θυμουμένη.
 νῦν οὖν ἐπαινῶ σωφρονεῖν τέ μοι δοκεῖς
 κῆδος τόδ' ἡμῖν προσλαβών, ἐγὼ δ' ἄφρων, 880
 ἢ χρῆν μετεῖναι τῶνδε τῶν βουλευμάτων
 καὶ ξυμπεραίνειν, καὶ παρεστάναι λέχει
 νύμφην τε κηδεύουσαν ἥδεσθαι σέθεν.
 ἀλλ' ἐσμέν οἷόν ἐσμεν, οὐκ ἐρῶ κακόν,
 γυναῖκες· οὐκουν χρῆν σ' ὁμοιοῦσθαι κακοῖς, 885
 οὐδ' ἀντιτείνειν νήπι' ἀντὶ νηπίων.
 παριέμεσθα, καί φαμεν κακῶς φρονεῖν
 τότ', ἀλλ' ἄμεινον νῦν βεβούλευμαι τόδε.
 ὦ τέκνα τέκνα, δεῦτε, λείπετε στέγας,
 ἐξέλθετ', ἀσπάσασθε καὶ προσείπατε 890
 πατέρα μεθ' ἡμῶν, καὶ διαλλάχθηθ' ἅμα
 τῆς πρόσθεν ἔχθρας εἰς φίλους μητρὸς μέτα·
 σπονδαὶ γὰρ ἡμῖν καὶ μεθέστηκεν χόλος.
 λάβεσθε χειρὸς δεξιᾶς.—οἷμοι, κακῶν
 ὥς ἐννοοῦμαι δὴ τι τῶν κεκρυμμένων— 895
 ἄρ', ὦ τέκν', οὕτω καὶ πολὺν ζῶντες χρόνον
 φίλην ὀρέξετ' ὠλένην; τάλαιν' ἐγώ,
 ὥς ἀρτίδακρύς εἰμι καὶ φόβου πλέα.
 χρόνῳ δὲ νεῖκος πατρὸς ἐξαιρουμένη
 ὄψιν τέρειναν τήνδ' ἐπλησα δακρύων. 900

ΧΟ. κάμοι κατ' ὅσων χλωρὸν ὥρμήθη δάκρυ·
 καὶ μὴ προβαίῃ μείζον ἢ τὸ νῦν κακόν.

- ΙΑ. αἰνῶ, γύναι, τὰδ', οὐδ' ἐκείνα μέμφομαι·
 εἰκὸς γὰρ ὀργὰς θῆλυ ποιεῖσθαι γένος,
 γάμους παρεμπολῶντ' ἐπεισάκτους πόσιν. 905
 ἀλλ' εἰς τὸ λῶον σὸν μεθέστηκεν κέαρ,
 ἔγνωσ δὲ τὴν νικῶσαν ἀλλὰ τῷ χρόνῳ
 βουλήν· γυναικὸς ἔργα ταῦτα σῶφρονος.
 ὑμῖν δέ, παῖδες, οὐκ ἀφροντίστως πατὴρ
 πολλήν ἔθηκε σὺν θεοῖς προμηθίαν· 910
 οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας
 τὰ πρῶτ' ἔσεσθαι σὺν κασιγνήτοις ἔτι.
 ἀλλ' αὐξάνεσθε· τᾶλλα δ' ἐξεργάζεται
 πατὴρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής·
 ἴδοιμι δ' ὑμᾶς εὐτραφεῖς ἥβης τέλος 915
 μολόντας, ἐχθρῶν τῶν ἐμῶν ὑπερτέρους.
 αὕτη, τί χλωροῖς δακρύοις τέγγεις κόρας,
 στρέψασα λευκὴν ἔμπαλιν παρηίδα,
 κοῦκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχῃ λόγον;
- ΜΗ. οὐδέν· τέκνων τῶνδ' ἐννοουμένη πέρι. 920
- ΙΑ. θάρσει νυν· εὖ γὰρ τῶνδε θήσομαι πέρι.
- ΜΗ. δράσω τὰδ'· οὐτοὶ σοῖς ἀπιστήσω λόγοις·
 γυνὴ δὲ θῆλυ κάπῃ δακρύοις ἔφν.
- ΙΑ. τί δὴ, τάλαινα, τοῖσδ' ἐπιστένεις τέκνοις;
- ΜΗ. ἔτικτον αὐτούς· ζῆν δ' ὅτ' ἐξηύχου τέκνα, 925
 εἰσηλθέ μ' οἶκτος, εἰ γενήσεται τάδε.
 ἀλλ' ὦνπερ εἵνεκ' εἰς ἐμοὺς ἦκεις λόγους,
 τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι.
 ἐπεὶ τυράννοις γῆς μ' ἀποστεῖλαι δοκεῖ,
 κάμοι τὰδ' ἐστὶ λῶστα, γιγνώσκω καλῶς, 930
 μήτ' ἐμποδὼν σοὶ μήτε κοιράνοις χθονὸς
 ναίειν, δοκῶ γὰρ δυσμενὲς εἶναι δόμοις,
 ἡμεῖς μὲν ἐκ γῆς τῆσδ' ἀπαροῦμεν φυγῇ,

- παῖδες δ' ὅπως ἂν ἐκτραφῶσι σῇ χερὶ,
αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα. 935
- ΙΑ. οὐκ οἶδ' ἂν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή.
ΜΗ. σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρὸς
γυναῖκα παῖδας τήνδε μὴ φεύγειν χθόνα.
- ΙΑ. μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἐγώ.
ΜΗ. εἴπερ γυναικῶν ἐστὶ τῶν ἄλλων μία. 940
συλλήψομαι δὲ τοῦδέ σοι καγὼ πέτον·
πέμψω γὰρ αὐτῇ δῶρ' ἃ καλλιστεύεται
τῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἐγώ, πολύ,
λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον,
παῖδας φέροντας. ἀλλ' ὅσον τάχος χρεῶν 945
κόσμον κομίζειν δεῦρο προσπόλων τινά.
εὐδαιμονήσει δ' οὐχ ἔν, ἀλλὰ μυρία,
ἀνδρός τ' ἀρίστου σοῦ τυχοῦς' ὁμευνέτου,
κεκτημένη τε κόσμον ὅν ποθ' Ἥλιος
πατρὸς πατὴρ δίδωσιν ἐκγόνοισιν οἷς. 950
λάζυσθε φερνὰς τάσδε, παῖδες, εἰς χέρας,
καὶ τῇ τυράννῳ μακαρία νύμφη δότε
φέροντες· οὗτοι δῶρα μεμπτὰ δέξεται.
- ΙΑ. τί δ', ὦ ματαία, τῶνδε σὰς κενοῖς χέρας;
δοκεῖς σπανίζειν δῶμα βασιλικὸν πέπλων, 955
δοκεῖς δὲ χρυσοῦ; σῶζε, μὴ δίδου τάδε.
εἴπερ γὰρ ἡμᾶς ἀξιοῖ λόγου τινὸς
γυνή, προθήσει χρημάτων, σάφ' οἶδ' ἐγώ.
- ΜΗ. μή μοι σύ· πείθειν δῶρα καὶ θεοὺς λόγος·
χρυσὸς δὲ κρείσσων μυρίων λόγων βροτοῖς. 960
κείνης ὁ δαίμων, κεῖνα νῦν αὔξει θεός,
νέα τυραννεῖ· τῶν δ' ἐμῶν παίδων φυγὰς
ψυχῆς ἂν ἀλλαξαίμεθ', οὐ χρυσοῦ μόνον.
ἀλλ', ὦ τέκν', εἰσελθόντε πλουσίους δόμους,

πατρὸς νέαν γυναῖκα δεσπότιν δ' ἐμήν 965
 ἰκετεύετ', ἐξαιτεῖσθε μὴ φεύγειν χθόνα,
 κόσμον διδόντες· τοῦδε γὰρ μάλιστα δεῖ,
 εἰς χεῖρ' ἐκείνην δῶρα δέξασθαι τάδε.
 ἴθ' ὥς τάχιστα· μητρὶ δ' ὦν ἐρᾷ τυχεῖν
 εὐάγγελοι γένοισθε πράξαντες καλῶς. 970

ΧΟ. νῦν ἐλπίδες οὐκέτι μοι παίδων ζῴας, στρ. α'.
 οὐκέτι· στείχουσι γὰρ ἐς φόνον ἤδη.
 δέξεται νύμφα χρυσέων ἀναδεσμῶν
 δέξεται δύστανος ἄταν·
 ξανθᾷ δ' ἀμφὶ κόμα θήσει τὸν Ἄϊδα 975
 κόσμον αὐτὰ χεροῖν λαβοῦσα.

πέισει χάρις ἀμβρόσιός τ' αὐγὰ πέπλον ἀντιστρ. α'.
 χρυσότευκτόν τε στέφανον περιθέσθαι·
 νερτέροις δ' ἤδη πάρα νυμφοκομήσει. 980
 τοῖον εἰς ἔρκος πεσεῖται
 καὶ μοῖραν θανάτου δύστανος· ἄταν δ'
 οὐχ ὑπεκφεύξεται ∪ — ∷.

σὺ δ', ὦ τάλαν, ὦ κακόνυμφε κηδεμῶν τυράν-
 νων, στρ. β'. 985

παισὶν οὐ κατειδῶς
 ὄλεθρον βιοτᾷ προσάγεις ἀλόχῳ
 τε σᾷ στυγερὸν θάνατον.
 δύστανε μοίρας, ὅσον παροίχει. 990

μεταστένομαι δὲ σὸν ἄλγος, ὦ τάλαινα παί-
 δων ἀντιστρ. β'.

μᾶτερ, ἃ φονεύσεις
 τέκνα νυμφιδίων ἔνεκεν λεχέων,
 ἃ σοι προλιπὼν ἀνόμως 995

ἄλλα ξυνοικεῖ πόσις συνεύω.

ΠΑΙ. δέσποιν', ἀφείνται παῖδες οἶδε σοὶ φυγῆς,
καὶ δῶρα νύμφη βασιλῆς ἀσμένη χεροῖν
ἐδέξατ'. εἰρήνη δὲ τὰ κεῖθεν τέκνοις.
ἔα.

τί συγχυθεῖς ἔστηκας ἡνίκ' εὐτυχεῖς 1000
[τί σὴν ἔστρεψας ἔμπαλιν παρηίδα]
κοῦκ ἀσμένη τόνδ' ἔξ ἐμοῦ δέχει λόγον;

ΜΗ. αἰαῖ.

ΠΑΙ. τάδ' οὐ ξυνωδὰ τοῖσιν ἐξηγγελμένοις.

ΜΗ. αἰαῖ μάλ' αὖθις.

ΠΑΙ. μῶν τιν' ἀγγέλλων τύχην
οὐκ οἶδα, δόξης δ' ἐσφάλην εὐαγγέλου; 1005

ΜΗ. ἡγγειλας οἶ' ἡγγειλας· οὐ σὲ μέμφομαι.

ΠΑΙ. τί δαὶ κατηφές ὄμμα καὶ δακρυρροεῖς;

ΜΗ. πολλή μ' ἀνάγκη, πρέσβυ· ταῦτα γὰρ θεοὶ
κἀγὼ κακῶς φρονοῦσ' ἐμηχανησάμην.

ΠΑΙ. θάρσει· κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι. 1010

ΜΗ. ἄλλους κατάξω πρόσθεν ἢ τάλαιν' ἐγώ.

ΠΑΙ. οὗτοι μόνη σὺ σῶν ἀπεζύγης τέκνων·
κούφως φέρειν χρὴ θνητὸν ὄντα συμφοράς.

ΜΗ. δράσω τάδ'. ἀλλὰ βαῖνε δωμάτων ἔσω,
καὶ παισὶ πόρσυν' οἶα χρὴ καθ' ἡμέραν. 1015
ὦ τέκνα τέκνα, σφῶν μὲν ἔστι δὴ πόλις
καὶ δῶμ', ἐν ᾧ λιπόντες ἀθλίαν ἐμὲ
οἰκήσεται αἰεὶ μητρὸς ἐστερημένοι·
ἐγὼ δ' ἐς ἄλλην γαῖαν εἶμι δὴ φυγὰς,
πρὶν σφῶν ὄνασθαι κἀπιδεῖν εὐδαίμονας, 1020
πρὶν λουτρὰ καὶ γυναιῖκα καὶ γαμηλίους
εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν.

ὦ δυστάλαινα τῆς ἐμῆς αὐθαδίας.
 ἄλλως ἄρ' ὑμᾶς, ὦ τέκν', ἐξεθρεψάμην,
 ἄλλως δ' ἐμόχθουν καὶ κατεξάνθητι πόνοις, 1025
 στερρὰς ἐνεγκοῦς' ἐν τόκοις ἀλγηδόνας.
 ἦ μὴν ποθ' ἦ δύστηνος εἶχον ἐλπίδας
 πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμέ
 καὶ κατθανοῦσαν χερσὶν εὖ περιστελεῖν,
 ζηλωτὸν ἀνθρώποισι· νῦν δ' ὄλωλε δὴ 1030
 γλυκεῖα φροντίς. σφῶν γὰρ ἐστερημένη
 λυπρὸν διάξω βίοτον ἀλγεινόν τ' ἐμοί.
 ὑμεῖς δὲ μητέρ' οὐκέτ' ὄμμασιν φίλοις
 ὄψεσθ', ἐς ἄλλο σχῆμ' ἀποστάντες βίου.
 φεῦ φεῦ· τί προσδέρκεσθέ μ' ὄμμασιν, τέκνα; 1035
 τί προσγελάτε τὸν πανύστατον γέλων;
 αἰαῖ· τί δράσω; καρδία γὰρ οἴχεται,
 γυναῖκες, ὄμμα φαιδρὸν ὡς εἶδον τέκνων.
 οὐκ ἂν δυναίμην· χαιρέτω βουλευμάτα
 τὰ πρόσθεν· ἄξω παῖδας ἐκ γαίας ἐμούς. 1040
 τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς
 λυποῦσαν αὐτὴν δις τόσα κτᾶσθαι κακά;
 οὐ δῆτ' ἔγωγε· χαιρέτω βουλευμάτα.
 καίτοι τί πάσχω; βούλομαι γέλωτ' ὀφλεῖν
 ἐχθροὺς μεθεῖσα τοὺς ἐμούς ἀζημίους; 1045
 τολμητέον τάδ'. ἀλλὰ τῆς ἐμῆς κάκης,
 τὸ καὶ προσέσθαι μαλθακοὺς λόγους φρενί.
 χωρεῖτε, παῖδες, εἰς δόμους· ὅτφ δὲ μὴ
 θέμις παρεῖναι τοῖς ἐμοῖσι θύμασιν,
 αὐτῷ μελήσει, χεῖρα δ' οὐ διαφθερῶ. 1050
 ᾄ ᾄ.

μὴ δῆτα, θυμέ, μὴ σύ γ' ἐργάσῃ τάδε·
 ἔασον αὐτούς, ὦ τάλαν, φεῖσαι τέκνων·

ἐκεῖ μεθ' ἡμῶν ζῶντες εὐφρανοῦσί σε.
 μὰ τοὺς παρ' Ἀιδῇ νερτέρους ἀλάστορας,
 οὐτοί ποτ' ἔσται τοῦθ' ὅπως ἐχθροῖς ἐγὼ 1055
 παῖδας παρήσω τοὺς ἐμούς καθυβρίσαι.
 [πάντως σφ' ἀνάγκη κατθαιεῖν· ἐπεὶ δὲ χρή,
 ἡμεῖς κτενοῦμεν οὔπερ ἐξεφύσαμεν.]
 πάντως πέπρακται ταῦτα κοῦκ ἐκφεύξεται·
 καὶ δὴ 'πὶ κρατὶ στέφανος, ἐν πέπλοισι δὲ 1060
 νύμφη τύραννος ὄλλυται, σάφ' οἶδ' ἐγώ.
 ἀλλ' εἴμι γὰρ δὴ τλημονεστάτην ὁδόν,
 καὶ τούσδε πέμψω τλημονεστέραν ἔτι,
 παῖδας προσειπεῖν βούλομαι. δότ', ὦ τέκνα,
 δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα. 1065
 ὦ φιλτάτη χεῖρ, φίλτατον δέ μοι κάρα
 καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων,
 εὐδαιμονοίτην, ἀλλ' ἐκεῖ· τὰ δ' ἐνθάδε
 πατὴρ ἀφείλετ'. ὦ γλυκεῖα προσβολή,
 ὦ μαλθακὸς χρῶς πνεῦμά θ' ἥδιστον τέκνων. 1070
 χωρεῖτε χωρεῖτ'. οὐκέτ' εἰμὶ προσβλέπειν
 οἷα τε παῖδας, ἀλλὰ νικῶμαι κακοῖς.
 καὶ μανθάνω μὲν οἷα δρασεῖω κακά·
 θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,
 ὅσπερ μεγίστων αἴτιος κακῶν βροτοῖς. 1075

XO. πολλάκις ἤδη διὰ λεπτοτέρων
 μύθων ἔμολον καὶ πρὸς ἀμίλλας
 ἦλθον μείζους ἢ χρὴ γενεὰν
 θῆλυν ἐρευνᾶν·
 ἀλλὰ γὰρ ἔστιν μοῦσα καὶ ἡμῖν 1080
 ἢ προσομιλεῖ σοφίας ἕνεκεν,
 πάσαισι μὲν οὐ· παῦρον δὲ γένος

—μίαν ἐν πολλαῖς εὖροις ἂν ἴσως—
οὐκ ἀπόμουσον τὸ γυναικῶν.

καί φημι βροτῶν οὔτινές εἰσιν
πάμπαν ἄπειροι μῆδ' ἐφύτευσαν
παῖδας, προφέρειν εἰς εὐτυχίαν
τῶν γειναμένων. 1085

οἱ μὲν ἄτεκνοι, δι' ἀπειροσύνην
εἴθ' ἡδὺ βροτοῖς εἴτ' ἀνιαρὸν
παῖδες τελέθουσ' οὐχὶ τυχόντες,
πολλῶν μόχθων ἀπέχονται. 1090

οἷσι δὲ τέκνων ἐστὶν ἐν οἴκοις
γλυκερὸν βλάβστημ', ἐσορῶ μελέτη
κατατρυχομένους τὸν ἥπαντα χρόιον,
πρῶτον μὲν ὅπως θρέψουσι καλῶς
βίότον θ' ὁπόθεν λείψουσι τέκνοις.
ἔτι δ' ἐκ τούτων εἴτ' ἐπὶ φλαύροις
εἴτ' ἐπὶ χρηστοῖς
μοχθοῦσι, τόδ' ἐστὶν ἄδηλον. 1095

ἐν δὲ τὸ πάντων λοίσθιον ἤδη
πᾶσιν κατερῶ θνητοῖσι κακόν.
καὶ δὴ γὰρ ἄλις βίότον θ' ἡῦρον,
σῶμά τ' ἐς ἥβην ἤλυθε τέκνων,
χρηστοί τ' ἐγένοντ'. εἰ δὲ κυρήσαι,
δαίμων οὕτως φροῦδος ἐς Ἀιδην
Θάνατος προφέρων σώματα τέκνων.
πῶς οὖν λύει πρὸς τοῖς ἄλλοις
τήνδ' ἔτι λύπην ἀνιανοτάτην
παίδων ἔνεκεν
θνητοῖσι θεοὺς ἐπιβάλλειν; 1100
1105
1110

ΜΗ. φίλαι, πάλαι τοι προσμένουσα τὴν τύχην

καραδοκῶ τὰ κείθεν οἷ' προβήσεται.
καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος
στείχοντ' ὀπαδῶν· πνεῦμα δ' ἡρεθισμένον
δείκνυσιν ὥς τι καινὸν ἀγγελεῖ κακόν. 1115

ΑΓΓΕΛΟΣ.

- ὦ δεινὸν ἔργον παρανόμως εἰργασμένη
Μήδεια, φεῦγε φεῦγε, μήτε ναῖαν
λιποῦσ' ἀπήνην μήτ' ὄχον πεδοστιβῇ.
ΜΗ. τί δ' ἄξιόν μοι τῆσδε τυγχάνει φυγῆς;
ΑΓ. ὄλωλεν ἡ τύραννος ἀρτίως κόρη 1120
Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὑπο.
ΜΗ. κάλλιστον εἶπας μῦθον, ἐν δ' εὐεργέταις
τὸ λοιπὸν ἤδη καὶ φίλοις ἐμοῖς ἔσει.
ΑΓ. τί φῆς; φρονεῖς μὲν ὀρθὰ κοῦ μαίνει, γύναι,
ἥτις τυράννων ἐστίαν ἡκισμένην 1125
χαίρεις κλύονσα κοῦ φοβεῖ τὰ τοιάδε;
ΜΗ. ἔχω τι καγὼ τοῖσι σοῖς ἐναντίον
λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
λέξον δ' ὅπως ὥλοντο· δις τόσον γὰρ ἂν
τέρψειας ἡμᾶς, εἰ τεθνᾶσι παγκάκως. 1130
ΑΓ. ἐπεὶ τέκνων σῶν ἦλθε δίπτυχος γονὴ
σὺν πατρὶ καὶ παρῆλθε νυμφικούς δόμους,
ἦσθημεν οἷπερ σοῖς ἐκάμνομεν κακοῖς
δμῶες· δι' οἴκων δ' εὐθύς ἦν πολὺς λόγος
σέ καὶ πόσιν σὸν νεῖκος ἐσπεῖσθαι τὸ πρίν. 1135
κυνεῖ δ' ὁ μὲν τις χεῖρ', ὁ δὲ ξανθὸν κára
παίδων· ἐγὼ δὲ καὐτὸς ἡδονῆς ὑπο
στέγας γυναικῶν σὺν τέκνοις ἅμ' ἐσπόμην.
δέσποινα δ' ἦν νῦν ἀντὶ σοῦ θαυμάζομεν,
πρὶν μὲν τέκνων σῶν εἰσιδεῖν ξυνωρίδα, 1140

πρόθυμον εἶχ' ὀφθαλμὸν εἰς Ἰάσονα·
 ἔπειτα μέντοι προυκαλύψατ' ὄμματα
 λευκὴν τ' ἀπέστρεψ' ἔμπαλιν παρηίδα,
 παίδων μυσαχθεῖς εἰσόδους· πόσις δὲ σὸς
 ὀργὰς ἀφῆρει καὶ χόλον νεάνιδος 1145
 λέγων τάδ'· “οὐ μὴ δυσμενὴς ἔσει φίλοις,
 παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κᾶρα,
 φίλους νομίζουσ' οὔσπερ ἂν πόσις σέθεν,
 δέξει δὲ δῶρα καὶ παραιτήσῃ πατρὸς
 φυγὰς ἀφεῖναι παισὶ τοῖσδ' ἐμὴν χάριν;” 1150
 ἢ δ' ὥς ἐσεῖδε κόσμον, οὐκ ἠνέσχετο,
 ἀλλ' ἦνεσ' ἀνδρὶ πάντα, καὶ πρὶν ἐκ δόμων
 μακρὰν ἀπεῖναι πατέρα καὶ παῖδας σέθεν,
 λαβοῦσα πέπλους ποικίλους ἡμπίσχετο,
 χρυσοῦν τε θεῖσα στέφανον ἀμφὶ βοστρύχοις 1155
 λαμπρῶ κατόπτρῳ σχηματίζεται κόμην,
 ἄψυχον εἰκὼ προσγελῶσα σώματος.
 κᾶπειτ' ἀναστᾶσ' ἐκ θρόνων διέρχεται
 στέγας, ἀβρῶς τιθεῖσα πάλλευκον πόδα,
 δώροις ὑπερχαίρουσα, πολλὰ πολλάκις 1160
 τένοντ' ἐς ὀρθὸν ὄμμασιν σκοπουμένη.
 τούνηνδε μέντοι δεινὸν ἦν θέαμ' ἰδεῖν·
 χροῖαν γὰρ ἀλλάξασα λεχρία πάλιν
 χωρεῖ τρέμουσα κῶλα, καὶ μόλις φθάνει
 θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν. 1165
 καὶ τις γεραιὰ προσπόλων δόξασά που
 ἢ Πανὸς ὀργὰς ἢ τινος θεῶν μολεῖν
 ἀνωλόλυξε, πρὶν γ' ὄρᾳ διὰ στόμα
 χωροῦντα λευκὸν ἀφρόν, ὀμμάτων δ' ἀπὸ
 κόρας στρέφουσιν, αἶμά τ' οὐκ ἐνὸν χροῖ· 1170
 εἶτ' ἀντίμολπον ἦκεν ὀλολυγῆς μέγαν

κωκυτόν. εὐθύς δ' ἡ μὲν εἰς πατρός δόμους
 ὥρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν,
 φράσουσα νύμφης συμφοράς· ἅπαντα δὲ
 στέγη πυκνοῖσιν ἐκτύπει δραμήμασιν. 1175
 ἤδη δ' ἀμείβων κῶλον ἐκπλέθρου δρόμου
 ταχὺς βαδιστῆς τερμόνων ἂν ἥπτετο·
 ἡ δ' ἐξ ἀναύδου καὶ μύσαντος ὄμματος
 δεινὸν στενάξας ἡ τάλαιν' ἠγείρετο.
 διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο· 1180
 χρυσοὺς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
 θαυμαστὸν ἵει νᾶμα παμφάγου πυρός,
 πέπλοι δὲ λεπτοί, σῶν τέκνων δωρήματα,
 λευκὴν ἔδαπτον σάρκα τῆς δυσδαίμονος.
 φεύγει δ' ἀνάξας ἐκ θρόνων πυρουμένη, 1185
 σείουσα χαίτην κρᾶτά τ' ἄλλοτ' ἄλλοσε,
 ῥίψαι θέλουσα στέφανον· ἀλλ' ἀραρότως
 σύνδεσμα χρυσὸς εἶχε, πυρὶ δ', ἐπεὶ κόμην
 ἔσεισε, μᾶλλον δις τόσως ἐλάμπετο.
 πίτνει δ' ἐς οὐδας συμφορᾷ νικωμένη, 1190
 πλὴν τῷ τεκόντι κάρτα δυσμαθῆς ἰδεῖν·
 οὔτ' ὀμμάτων γὰρ δῆλος ἦν κατάστασις
 οὔτ' εὐφυὲς πρόσωπον, αἶμα δ' ἐξ ἄκρου
 ἔσταζε κρατὸς συμπεφυρμένον πυρί,
 σάρκες δ' ἀπ' ὀστέων ὥστε πεύκινον δάκρυ 1195
 γναθμοῖς ἀδήλοις φαρμάκων ἀπέρρεον,
 δεινὸν θέαμα· πᾶσι δ' ἦν φόβος θιγεῖν
 νεκροῦ· τύχην γὰρ εἵχομεν διδάσκαλον.
 πατὴρ δ' ὁ τλήμων συμφορᾶς ἀγνωσίᾳ
 ἄφνω παρελθὼν δῶμα προσπίτνει νεκρῷ· 1200
 ὥμωξε δ' εὐθύς, καὶ περιπτύξας δέμας
 κυνεῖ προσαυδῶν τοιάδ'· “ὦ δύστηνε παῖ,

τίς σ' ὦδ' ἀτίμως δαιμόνων ἀπώλεσε;
 τίς τὸν γέροντα τύμβον ὀρφανὸν σέθεν
 τίθησιν; οἶμοι, συνθάνοιμί σοι, τέκνον." 1205
 ἐπεὶ δὲ θρήνων καὶ γόων ἐπαύσατο,
 χρήζων γεραιὸν ἐξαναστῆσαι δέμας
 προσείχεθ', ὥστε κισσὸς ἔρνεσιν δάφνης,
 λεπτοῖσι πέπλοις, δεινὰ δ' ἦν παλαίσματα.
 ὃ μὲν γὰρ ἤθελ' ἐξαναστῆσαι γόινυ, 1210
 ἢ δ' ἀντελάζυτ'. εἰ δὲ πρὸς βίαν ἄγοι,
 σάρκας γεραιᾶς ἐσπάρασσ' ἀπ' ὀστέων.
 χρόνῳ δ' ἀπέσβη καὶ μεθῆχ' ὁ δύσμορος
 ψυχὴν· κακοῦ γὰρ οὐκέτ' ἦν ὑπέρτερος.
 κείνται δὲ νεκροὶ παῖς τε καὶ γέρων πατὴρ 1215
 πέλας, ποθεινὴ δακρύοισι συμφορά.
 καί μοι τὸ μὲν σὸν ἐκποδὼν ἔστω λόγου·
 γινώσκει γὰρ αὐτὴ ζημίας ἀποστροφὴν.
 τὰ θνητὰ δ' οὐ νῦν πρῶτον ἡγοῦμαι σκιάν,
 οὐδ' ἂν τρέσας εἴποιμι τοὺς σοφοὺς βροτῶν 1220
 δοκοῦντας εἶναι καὶ μεριμνητὰς λόγων,
 τούτους μεγίστην μωρίαν ὀφλισκάνειν.
 θνητῶν γὰρ οὐδεὶς ἐστὶν εὐδαίμων ἀνὴρ·
 ὄλβου δ' ἐπιρρυέντος εὐτυχέστερος
 ἄλλον γένοιτ' ἂν ἄλλος, εὐδαίμων δ' ἂν οὔ. 1225

ΧΟ. ἔοιχ' ὁ δαίμων πολλὰ τῇδ' ἐν ἡμέρᾳ
 κακὰ ξυνάπτειν ἐνδίκως Ἰάσονι.
 ὦ τλήμον, ὥς σου συμφορὰς οἴκτείρομεν,
 κόρη Κρέοντος, ἥτις εἰς Ἀιδου πύλας
 οἷχει γάμων ἑκατι τῶν Ἰάσονος. 1230

ΜΗ. φίλαι, δέδοκται τοῦργον ὥς τάχιστα μοι
 παῖδας κτανούσῃ τῇσδ' ἀφορμᾶσθαι χθονός,

καὶ μὴ σχολὴν ἄγουσαν ἐκδοῦναι τέκνα
 ἄλλη φονεῦσαι δυσμενεστέρα χερί.
 πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρή, 1235
 ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν.
 ἀλλ' εἰ' ὀπλίζου, καρδία· τί μέλλομεν
 τὰ δεινὰ κάναγκαῖα μὴ πράσσειν κακά;
 ἄγ', ὦ τάλαινα χεὶρ ἐμή, λαβὲ ξίφος,
 λάβ', ἔρπε πρὸς βαλβίδα λυπηρὰν βίου, 1240
 καὶ μὴ κακισθῆς μηδ' ἀναμνησθῆς τέκνων
 ὥς φίλταθ', ὥς ἔτικτες· ἀλλὰ τήνδε γε
 λαβοῦ βραχεῖαν ἡμέραν παίδων σέθεν,
 κᾶπειτα θρήνει· καὶ γὰρ εἰ κτενεῖς σφ', ὅμως
 φίλοι τ' ἔφυσαν, δυστυχῆς δ' ἐγὼ γυνή. 1245

- ΧΟ. ἰὼ Γᾶ τε καὶ παμφαῆς στρ. α'.
 ἀκτὶς Ἀελίου, κατίδεν' ἴδετε τὰν
 οὐλομένηαν γυναιῖκα, πρὶν φοινίαν
 τέκνοις προσβαλεῖν χέρ' αὐτοκτόνον·
 σᾶς γὰρ σπέρμα χρυσέας γονᾶς 1250
 ἔβλασταν, θεοῦ δ' αἶμα πέδοι πίτνειν
 φόβος ὑπ' ἀνέρων.
 ἀλλὰ νιν, ὦ φάος διογενές, κάτειρ-
 γε κατὰπαυσον, ἔξελ' οἴκων φονῶ-
 σαν ἀλαόν τ' Ἑρινὺν ὑπ' ἀλαστόρων. 1255
- μάταν μόχθος ἔρρει τέκνων· ἀντιστρ. α'.
 μάταν δὴ γένος φίλιον ἔτεκες, ὦ
 κυανεᾶν λιποῦσα Συμπληγάδων
 πετρᾶν ἀξενωτάταν εἰσβολάν.
 δειλαία, τί σοι φρενῶν βαρὺς 1260
 χόλος προσπίτνει καὶ ζαμενῆς φόνου
 φόνος ἀμείβεται;

χαλεπὰ γὰρ βροτοῖς ὁμογενῇ μιά-
σματ' ἐπὶ γαῖαν αὐτοφόνταις ξυνω-
δὰ θεόθεν πίτνει τ' ἐπὶ δόμοις ἄχη.

1265

ΠΑΙΣ Α.

οἶμοι, τί δράσω; ποῖ φύγω μητρὸς χέρας;

ΠΑΙΣ Β.

οὐκ οἶδ', ἀδελφὲ φίλτατ'· ὀλλύμεσθα γάρ.

ΧΟ. ἀκούεις βοᾶν ἀκούεις τέκνων;

στρ. β'.

ἰὼ τλᾶμον, ὦ κακοτυχὲς γύναι.

ὦ θερμόβουλον σπλάγχχνον . . .

1270

.

παρέλθω δόμους; ἀρῆξαι φόνον

δοκεῖ μοι τέκνοις.

ΠΑΙΔΕΣ.

ναί, πρὸς θεῶν, ἀρήξατ'· ἐν δέοντι γάρ·

ὥς ἐγγὺς ἤδη γ' ἐσμέν ἀρκύων ξίφους.

1275

ΧΟ. τάλαιν', ὥς ἄρ' ἦσθα πέτρος ἢ σίδα-

ρος, ἅτις τέκνων ὄν ἔτεκες

ἄροτον αὐτόχειρι μοίρα κτενεῖς.

μίαν δὴ κλύω μίαν τῶν πάρος

ἀντιστρ. β'.

γυναῖκ' ἐν φίλοις χέρα βαλεῖν τέκνοις,

1280

Ἰνὼ μανεῖσαν ἐκ θεῶν, ὅθ' ἡ Διὸς

δάμαρ νιν ἐξέπεμψε δωμάτων ἄλη.

πίτνει δ' ἅ τάλαιν' ἐς ἄλμαν φόνω

τέκνων δυσσεβεῖ,

ἀκτῆς ὑπερτείνασα ποντίας πόδα,

1285

δυοῖν τε παῖδοιν συνθανοῦσ' ἀπόλλυται.

τί δῆτ' οὖν γένοιτ' ἂν ἔτι δεινόν; ὦ

γυναικῶν λέχος πολύπονον,
ὅσα βροτοῖς ἔρεξας ἤδη κακά.

- ΙΑ. γυναῖκες, αἰ τῇσδ' ἐγγὺς ἔστατε στέγης, 1290
ἄρ' ἐν δόμοισιν ἢ τὰ δειν' εἰργασμένη
Μήδεια τοῖσδ' ἔτ', ἢ μεθέστηκεν φυγῇ;
δεῖ γάρ νιν ἦτοι γῆς σφε κρυφθῆναι κάτω,
ἢ πτηνὸν ἄραι σῶμ' ἐς αἰθέρος βάθος,
εἰ μὴ τυράννων δώμασιν δώσει δίκη. 1295
πέποιθ' ἀποκτείνασα κοιράνους χθονὸς
ἀθῶος αὐτῇ τῶνδε φεύξεσθαι δόμων;
ἀλλ' οὐ γὰρ αὐτῆς φροντίδ' ὥς τέκνων ἔχω,
κείνην μὲν οὖς ἔδρασεν ἔρξουσιν κακῶς,
ἐμῶν δὲ παίδων ἦλθον ἐκσῶσαι βίον, 1300
μή μοί τι δράσωσ' οἱ προσήκοντες γένει,
μητρῶον ἐκπράσσοντες ἀνόσιον φόνον.
- ΧΟ. ὦ τλήμον, οὐκ οἶσθ' οἱ κακῶν ἐλήλυθας,
Ἰάσον· οὐ γὰρ τούσδ' ἂν ἐφθέγξω λόγους.
- ΙΑ. τί δ' ἔστιν; οὐ πού καμ' ἀποκτεῖναι θέλει; 1305
- ΧΟ. παῖδες τεθνᾶσι χειρὶ μητρῶα σέθεν.
- ΙΑ. οἴμοι τί λέξεις; ὥς μ' ἀπώλεσας, γύναι.
- ΧΟ. ὥς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δή.
- ΙΑ. ποῦ γάρ νιν ἔκτειν'; ἐντὸς ἢ ἔξωθεν δόμων;
- ΧΟ. πύλας ἀνοίξας σῶν τέκνων ὄψει φόνον. 1310
- ΙΑ. χαλᾶτε κλῆδας ὥς τάχιστα, πρόσπολοι,
ἐκλύεθ' ἄρμούς, ὥς ἴδω διπλοῦν κακόν,
τοὺς μὲν θανόντας, τὴν δὲ τίσωμαι φόνῳ.
- ΜΗ. τί τάσδε κινεῖς κἀναμοχλεύεις πύλας,
νεκροὺς ἐρευνῶν καμὲ τὴν εἰργασμένην; 1315
παῦσαι πόνου τοῦδ'. εἰ δ' ἐμοῦ χρεῖαν ἔχεις,
λέγ' εἴ τι βούλει, χειρὶ δ' οὐ ψαύσεις ποτέ.
τοιόνδ' ὄχημα πατρὸς Ἥλιος πατήρ

- δίδωσιν ἡμῖν, ἔρυμα πολεμίας χερός.
 ΙΑ. ὦ μῖσος, ὦ μέγιστον ἐχθίστη γύναι 1320
 θεοῖς τε καί μοι παντί τ' ἀνθρώπων γένει,
 ἣτις τέκνοισι σοῖσιν ἐμβαλεῖν ξίφος
 ἔτλης τεκοῦσα καὶ μ' ἄπαιδ' ἀπώλεσας·
 καὶ ταῦτα δράσας ἥλιόν τε προσβλέπεις
 καὶ γαῖαν, ἔργον τλῆσα δυσσεβέστατον. 1325
 ὅλοι· ἐγὼ δὲ νῦν φρονῶ, τίτ' οὐ φρονῶν,
 ὅτ' ἐκ δόμων σε βαρβάρου τ' ἀπὸ χθοιὸς
 Ἕλλην' ἐς οἶκον ἡγόμην, κακὸν μέγα,
 πατρός τε καὶ γῆς προδότιν ἢ σ' ἐθρέψατο·
 τῶν σῶν ἀλάστορ' εἰς ἔμ' ἔσκηψαν θεοί· 1330
 κτανοῦσα γὰρ δὴ σὸν κάσιν παρέστιον,
 τὸ καλλίπρωρον εἰσέβης Ἀργοῦς σκάφος.
 ἦρξω μὲν ἐκ τοιῶνδε, νυμφευθεῖσα δὲ
 παρ' ἀνδρὶ τῷδε καὶ τεκοῦσά μοι τέκνα,
 εὐνῆς ἑκατι καὶ λέχους σφ' ἀπώλεσας. 1335
 οὐκ ἔστιν ἥτις τοῦτ' ἂν Ἕλληνις γυνή
 ἔτλη ποθ', ὣν γε πρόσθεν ἡξιούν ἐγὼ
 γῆμαί σε, κῆδος ἐχθρὸν ὀλέθριόν τ' ἐμοί,
 λείαναι, οὐ γυναῖκα, τῆς Τυρσηνίδος
 Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν. 1340
 ἀλλ' οὐ γὰρ ἂν σε μυρίοις ὀνειδέσι
 δάκοιμι· τοιόνδ' ἐμπέφυκέ σοι θράσος·
 ἔρρ', αἰσχροποιὲ καὶ τέκνων μαιφόνε.
 ἐμοὶ δὲ τὸν ἐμὸν daίμον' αἰάζειν πάρα,
 ὃς οὔτε λέκτρων νεογάμων ὀνήσομαι, 1345
 οὐ παῖδας οὐς ἔφυσα κάζεθρεψάμην
 ἔξω προσειπεῖν ζῶντας, ἀλλ' ἀπώλεσα.
 ΜΗ. μακρὰν ἂν ἐξέτεινα τοῖσδ' ἐναντίον
 λόγοισιν, εἰ μὴ Ζεὺς πατήρ ἡπίστατο

οἷ' ἐξ ἐμοῦ πέπονθας οἷά τ' εἰργάσω· 1350
 σὺ δ' οὐκ ἔμελλες τᾶμ' ἀτιμάσας λέχῃ
 τερπνὸν διαῖξιν βίοτον ἐγγελῶν ἐμοὶ
 οὐδ' ἢ τύραννος, οὐδ' ὁ σοὶ προσθεὶς γάμους
 Κρέων, ἄτιμον τῆσδέ μ' ἐκβαλὼν χθονός.
 πρὸς ταῦτα καὶ λῆαιναν, εἰ βούλει, κάλει 1355
 καὶ Σκύλλαν ἢ Τυρσηνὸν ὥκησεν πέτρον·
 τῆς σῆς γάρ, ὥς χρή, καρδίας ἀνθηψάμην.
 ΙΑ. καὕτῃ γε λυπεῖ καὶ κακῶν κοινωνὸς εἶ.
 ΜΗ. σάφ' ἴσθι· λύει δ' ἄλγος, ἣν σὺ μὴ ἔγγελας.
 ΙΑ. ὦ τέκνα, μητρὸς ὥς κακῆς ἐκύρσατε. 1360
 ΜΗ. ὦ παῖδες, ὥς ὤλεσθε πατρῷα νόσφ.
 ΙΑ. οὔτοι νυν ἡμῇ δεξιὰ σφ' ἀπώλεσεν.
 ΜΗ. ἀλλ' ὕβρις οἷ τε .σοὶ νεοδμήτες γάμοι.
 ΙΑ. λέχους σφέ γ' ἡξίωσας εἵνεκα κτανεῖν;
 ΜΗ. σμικρὸν γυναικὶ πῆμα τοῦτ' εἶναι δοκεῖς; 1365
 ΙΑ. ἥτις γε σώφρων· σοὶ δὲ πάντ' ἐστὶν κακά.
 ΜΗ. οἶδ' οὐκέτ' εἰσί· τοῦτο γὰρ σε δήξεται.
 ΙΑ. οἶδ' εἰσὶν ὦμοι σῶ κάρᾳ μιάστορες.
 ΜΗ. ἴσασιν ὅστις ἦρξε πημονῆς θεοί.
 ΙΑ. ἴσασι δῆτα σὴν γ' ἀπόπτυστον φρένα. 1370
 ΜΗ. στύγει· πικρὰν δὲ βάξιν ἐχθαίρω σέθεν.
 ΙΑ. καὶ μὴν ἐγὼ σὴν· ῥάδιοι δ' ἀπαλλαγαί.
 ΜΗ. πῶς οὖν; τί δράσω; κάρτα γὰρ κἀγὼ θέλω.
 ΙΑ. θάψαι νεκρούς μοι τούσδε καὶ κλαῦσαι πάρες.
 ΜΗ. οὐ δῆτ', ἐπεὶ σφᾶς τῇδ' ἐγὼ θάψω χερί, 1375
 φέρουσ' ἐς Ἥρας τέμενος Ἀκραίας θεοῦ,
 ὥς μή τις αὐτοὺς πολεμίων καθυβρίσῃ,
 τύμβους ἀνασπῶν· γῇ δὲ τῇδε Σισύφου
 σεμνὴν ἑορτὴν καὶ τέλη προσάψομαι
 τὸ λοιπὸν ἀντὶ τοῦδε δυσσεβοῦς φόνου. 1380

αὐτὴ δὲ γαῖαν εἴμι τὴν Ἑρεχθέως,
 Αἰγεί συνοικήσουσα τῷ Πανδίωνος.
 σὺ δ', ὥσπερ εἰκός, κατθανεῖ κακὸς κακῶς,
 [Ἀργοῦς κára σὸν λειψάνῳ πεπληγμένος]
 πικρὰς τελευτὰς τῶν νέων γάμων ἰδών. 1385

ΙΑ. ἀλλὰ σ' ἐρινὺς ὀλέσειε τέκνων
 φονία τε Δίκη.

ΜΗ. τίς δὲ κλύει σου θεὸς ἢ δαίμων,
 τοῦ ψευδόρκου καὶ ξιναπάτου;

ΙΑ. φεῦ φεῦ, μυσαρὰ καὶ παιδολέτορ. 1390

ΜΗ. στεῖχε πρὸς οἴκους καὶ θάπτ' ἄλοχον.

ΙΑ. στείχω, δισσῶν γ' ἄμορος τέκνων.

ΜΗ. οὐπω θρηνεῖς· μένε καὶ γῆρας.

ΙΑ. ὦ τέκνα φίλτατα.

ΜΗ. μητρὶ γε, σοὶ δ' οὔ.

ΙΑ. κᾶπειτ' ἔκανες;

ΜΗ. σέ γε πημαίνουσ'. 1395

ΙΑ. ὦμοι, φιλίου χρήζω στόματος
 παίδων ὃ τάλας προσπτύξασθαι.

ΜΗ. νῦν σφε προσανδᾶς, νῦν ἀσπάζει,
 τότε ἀπωσάμενος.

ΙΑ. δός μοι πρὸς θεῶν
 μαλακοῦ χρωτὸς ψαῦσαι τέκνων. 1400

ΜΗ. οὐκ ἔστι· μάτην ἔπος ἔρριπται.

ΙΑ. Ζεῦ, τάδ' ἀκούεις ὥς ἀπελαυνόμεθ',
 οἶά τε πάσχομεν ἐκ τῆς μυσαρᾶς
 καὶ παιδοφόνου τῆσδε λεαίνης;
 ἀλλ' ὅπόσον γοῦν πάρα καὶ δύναμαι, 1405
 τάδε καὶ θρηνῶ κἀπιθεάζω,
 μαρτυρόμενος δαίμονας ὥς μοι
 τέκν' ἀποκτείνασ' ἀποκωλύεις

ψαῦσαί τε χεροῖν θάψαι τε νεκρούς,
 οὐς μήποτ' ἐγὼ φύσας ὄφελον
 πρὸς σοῦ φθιμένους ἐπιδέσθαι.

1410

ΧΟ. πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ,
 πολλὰ δ' ἀέλπτως κραίνουσι θεοί·
 καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
 τῶν δ' ἀδοκῆτων πόρον ἡῦρε θεός.
 τοιόνδ' ἀπέβη τόδε πρᾶγμα.

1415

NOTES.

(*Gr. Gr.* stands for *Goodwin's Greek Grammar to the pages of which reference is made.*)

The Prologue ll. 1—30. The opening strikes a note of pathos, which at once awakens our interest. The first lines εἴθ' ὦφελ' Ἀργοῦς κτλ. were praised by the ancient critics, ἐπαινέται δὲ ἡ εἰσβολὴ (the first line) καὶ ἡ ἐπεξεργασία (the continuation) says the author of the *ὑπόθεσις*. The structure of this prologue is very good. After briefly adverting to the previous adventures of Medea and Jason, the Nurse soliloquizes on the state of affairs at the present juncture. In evident uneasiness she mentions the faithless conduct of Jason, and expresses anxiety as to what her mistress may do—δέδοικα δ' αὐτὴν μὴ τι βουλευσῇ νέον (37). The entrance of the Παιδαγωγός (49) leads to a dialogue, from which it speedily appears that the situation is worse even than the Nurse had feared. Kreon has determined to banish Medea and her children from their adopted home (γῆς ἐλᾶν Κορινθίας, 70). This is the moment at which the action of the play begins. The king's decree furnishes the motive which rouses Medea from brooding in seclusion over the wrongs she has suffered, spurs her to action, and inspires her to plan and execute a terrible revenge.

The scene is laid before the dwelling of Medea at Korinth.

1—6. εἴθ' ὦφελ' Ἀργοῦς κτλ. 'Oh! would to Heaven the Argo ne'er had winged its way through the Clashing Rocks that loom blue in haze to the Kolchian land, and never in the glens of Pelion the axe-hewn pine had fallen, nor furnished with oars the heroes' hands who went forth at Pelias' bidding on the quest of the Golden Fleece.' For the use of ὦφελον with aor. infin. to express a wish referring to the

past, and therefore unattainable, see Gr. Gr. 290. In Homer, ὡς often precedes ὥφελον: occasionally in Attic poetry, as Aristophanes *frogs* 955 ὡς πρὶν διδάξαι γ' ὥφελος μέσος διαρραγῆναι. With this wish of the Nurse, cf. Kallimachus *ep.* 19 ὥφеле μηδ' ἐγένοντο θαλά νέες· οὐ γὰρ ἂν ἡμεῖς | παῖδα Διοκλείδου Σώπολιν ἐστένομεν, and *frag.* 455 of the same author ἀβάλε μηδ' ἀβόλησαν *utinam ne obviam quidem facti essent*, which, possibly, is said by Medea with reference to the Argonauts: see Schneider *ad loc.* Cf. also *infr.* 1413 n. 'Ἀργοῦς σκάφος 'the ship Argo' (*infr.* 476 'Ἀργῶν σκάφος), a poetical genitive, like ἄστν Τροίας *Hec.* 929. Gr. Gr. 220. Cf. *infr.* 1332. διαπτάσθαι the tragedians (like Homer) sometimes employ the forms ἐπτάμην, πτάσθαι, πτάμενος; in comedy only ἐπτόμην is used, except of course where the tragic style is being parodied: see Cobet *VL.* p. 305. The wrong accentuation διαπτᾶσθαι exhibited here by inferior MSS. may be compared with the frequently occurring error πριᾶσθαι for πρῖασθαι. Κόλχων ἐς αἶαν *Intro.* p. xv *fin.* κυανέας Συμπληγάδας (in the singular *Iph. T.* 241 κυανέαν Συμπληγάδα πλάτῃ φιγόντες. *Androm.* 795. Cf. *infr.* 433, 1258) the clashing rocks through which the Argonauts passed. These were identified with the Πλαγκταί mentioned by Homer *μ.* 61. Thus Herodotus 4. 85 (the Skythian expedition of Dareius), ἐπλῶε ἐπὶ τὰς Κυανέας καλεομένας, τὰς πρότερον Πλαγκτὰς "Ἕλληνές φασι εἶναι. Theokritus *id.* 13. 22 refers to them as κυνανεᾶν συνδρομάδων. Simonides *frag.* 30 [36] has συνορμάδες (unless indeed we should read συνδρομάδες, as suggested by W. Christ on Pindar *Pyth.* 4. 250). Cf. Apollonius Rhodius 2. 596 ἐν δ' ἄρα μέσσαις Πληγάσι δινηεῖς εἶχεν ῥόος. So Ovid *am.* 2. 11. 3 quae concurrentes inter temeraria cautes Conspicuum fulvo vellere vexit ovem. Valerius Flaccus 4. 561 errantesque per altum Cyaneas. When Jason and his company reached the Thracian coast (Φινεΐδας αὐπνους ἀκτὰς *Iph. T.* 422) the blind king Phineus, in return for his release from the molestation of the Harpies, instructed the Argonauts how to escape being crushed by the rocks. Euphemos allowed a pigeon to fly between, causing them to clash together, ἄκρα δ' ἔκοψαν | οὐραῖα πτερὰ ταίγε πελειάδος· ἥ δ' ἀπόρουσεν | ἀσκηθής. *Ap. Rhod.* 2. 571. Thereupon, at the moment when the rocks were opening out again, the Argo was rowed swiftly through. (The suggestion of this fanciful notion possibly came from Homer *μ.* 62.) This was the end of the Symplegades, which henceforward were fixed immoveably. Pindar *Pyth.* 4. 208. The fable of the Clashing Rocks may have originated from the illusion of motion produced by a changing perspective when a ship is sailing

among rocks and islands. Most people have been struck by the curious manner in which cliffs appear to open, as one sails up to a narrow passage often quite invisible until the last moment. This illusory effect of motion may account for the name *πλωταί* given to islands, v. *schol.* ad Ap. Rhod. 2. 297 *αἱ Πλωταὶ νῆσοι μετωνομάσθησαν Στροφάδες*.

3. *Πηλίου* cf. Propertius 3. 22. 11 *tuque tuo Colchum propellas remige Phasim Peliacaeque trabis totum iter ipse legas*.

4 f. *τμηθεῖσα πεύκη* cf. *Hel.* 229 *φεῦ φεῦ τίς... ἔταμε τὰν θακνύεσσαν Ἰλίφ πεύκαν; ἐνθεν ὀλόμενον σκάφος συναρμόσας ὁ Πριαμίδης ἐπλευσε κτλ.* Val. Flaccus 5. 436 *textitur Argos pinus Pagusaea securi*. *ἀνδρῶν ἀριστέων* 'heroes,' cf. *Iph. A.* 28, Theokr. *id.* 13. 17 *τὸ χρύσειον ἐπλει μετὰ κῶας Ἰήσων* | *Αἰσονίδας, οἱ δ' αὐτῷ ἀριστῆες συνέποντο*. In the funeral oration ascribed to Demosthenes p. 1392 *οἱ μὲν ἐξ ἀπάσης τῆς Ἑλλάδος ὄντες ἀριστεῖς δέκ' ἔτη τῆς Ἀσίας ἐν χωρίων πολιορκούντες μόλις εἶλον*, the use of this Ionic and old-Attic word, which might otherwise be one of the arguments against the genuineness of the speech, is natural and effective in an oratorical allusion to the ancient tale of Troy. See Rutherford *N. Phryg.* p. 30. *πάγχρυσον δέρος*, *Introd.* p. xvi, cf. Ap. Rhod. 3. 1060. *infr.* 480.

7 f. *πύργους* the simple accus. as *infr.* 668, 682. *ἐκπλαγείσα* ('smitten'), almost a technical word for falling violently in love (though used also of other emotions, fear, wonder, etc.), cf. Hermesianax (of Antimachus the lover of Lyde) *Λύδης δ' Ἀντίμαχος Λυσήιδος ἐκ μὲν ἔρωτος* | *πληγῆς Πακτώλου βέβη' ἐπέβη ποταμοῦ*. *infr.* 536, 639.

11 ff. *ἀνδάνουσα μὲν κτλ.* 'being well received by the citizens to whose country she came in her flight. and herself obedient to Jason's every wish,—and that is security stronger than all, harmony 'twixt wife and husband.' With this picture is contrasted *νῦν δ' ἐχθρὰ πάντα κτλ.* (16). *φυγῇ* goes with *ἀφίκετο*, and by its position emphasizes *πολιτῶν*, which (as Weil observes) is here not superfluous, but distinguishes her position on first arriving at Korinth—a homeless fugitive dependent on the good will of the inhabitants for permission to make their city her new abode. Cf. Medea's own remark *infr.* 222 *χρὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει*. The unusual attraction from the dative (*πολίταις*) is justified by the avoidance of an awkward and obscure collocation of datives, consequent upon the rhetorical juxtaposition of *φυγῇ* and *πολιτῶν*. In *ἀνδάνουσα* a hint is given (as at *infr.* 138, 182) which serves to prepare us for Medea's request to the Korinthian ladies (259) not to breathe a word of her designs. *ἔταν* introduces a definition, as

Συμβλ. 312 τὸ γὰρ τοι συνέχον ἀνθρώπων πόλεις | τοῦτ' ἔσθ', ὅταν τις τοὺς νόμους σῶξῃ καλῶς. [Among proposed alterations of the text are ἀνδάνουσα πρὶν Steup (adopted by Prinz). ἀνδάνουσι (dat. partic.) μὲν, αὕτη δὲ κτλ.—line 12 being struck out—Kvičala. φυγὰς πολίταις Pierson. φύσει Wytttenbach. ὀργῇ Musgrave. φθλῃ K. Hartung.]

πάντα 'in everything,' adverbial. Cf. Eur. *El.* 1052 πάντα συγχωρεῖν πόσει.

16. νοσεῖ τὰ φίλτατα 'love's bonds grow weak.'

21. βοᾷ μὲν—ἀν. δὲ see on *infr.* 99. δεξιὰς πίστιν μ. the solemn pledge of the clasped right hand: cf. Homer *B.* 341. It was a precept (σύμβολον) of Pythagoras μὴ ῥαδίως δεξιὰν ἐμβάλλειν. Diog. Laert. 8. 1. 17. So *Irh. A.* 57 δεξιὰς τε συμβαλεῖν: cf. Ovid *Heroid.* 2. 31. Similarly in ratifying an agreement Xenophon *anab.* 2. 3. 28 ταῦτα ἔδοξε καὶ ὤμοσαν καὶ δεξιὰς ἔδοσαν, cf. Aristotle 'Αθ. πολ. 18 πείσας αὐτῶ τὸν Ἰππίαν δοῦναι τὴν δεξιὰν πίστεως χάριν. Ap. Rhod. 4. 99. See also the ceremony described by Tacitus *ann.* 12. 47.

25. τὸν πάντα 'all that time since first she learnt' etc. cf. Aesch. *P. V.* 94 τὸν μυριέτη χρόνον ἀθλεύσω. *infr.* 1095. συντήκουσα as well as ὑφέισα governs σῶμα. The active συντήκουσα (as *Orest.* 134 ὄμμα δ' ἐκτῆξουσ' ἐμὸν | δακρύοις. *infr.* 141) furnishes here an example of a Gk. idiom which may be illustrated by *infr.* 900 (ὄψιν τέρειναν τήνδ' ἐπλησα δακρύων 'mine eyes fill with tears as you see'), a change of state being spoken of as caused by the person affected: cf. *Hel.* 456 τί βλέφαρα τέγγεις δάκρυσι; *ib.* 672. Aristoph. *Thesm.* 3 πρὶν τὸν σπλῆνα κοιμῆθ' ἐκβαλεῖν. *Irh. A.* 187 φοινίσσειν παρηίδα. Theokr. *id.* 15. 85. *infr.* 1163. So Juvenal 5. 29 ligulas dimittere. Cicero *de or.* 2. 88.

26. ἥσθητ' ἡδίκημένη supplementary participle, as *infr.* 74, 350. Gr. Gr. 304.

28. ὥς i.e. 'no more than any stone does she heed her friends' etc. πέτρος cf. (with Valckenaer) *Androm.* 537 τί με προσπίτνεις, ἄλιαν πέτραν ἢ κύμα λιταῖς ὥς ἱκετεύων; Vergil *Aen.* 6. 470 f.

30. ἦν μὴ ποτε=πλὴν ὅταν *constructione minus usitata* (Elmsl.). Cf. however Herodas *mim.* 3. 17 κῆν μήκοτ' αὐτὴν κτλ. 'even when he does not' etc. Probably it is a colloquialism, giving a touch of homely colour to the Nurse's speech: cf. the conversational πῶς δοκεῖς; of the Nurse in *Hippol.* 446. See also *infr.* 1007.

33. ἀτιμάσας ἔχει here, as often, equivalent to a *perfect*. Sometimes ἔχειν in these phrases has the force of 'keep,' as *infr.* 90 ἐρμώσας ἔχε. Cf. Shilleto on Thukyd. 1. 30 (ὤσαντες εἶχον). In poetry a periphrastic

future perfect is formed by the aor. participle and εἶμαι, e.g. Soph. *Antig.* 1067 ἀντιδοὺς ἔσει.

34 f. ἔγνωνκε 'and now she realizes,' cf. *infr.* 85. Lysias *or.* 13. 13 ἦλθε φέρων εἰρήμην τοιαύτην ἣν ἡμεῖς ἐργῶ μαθόντες ἐγνώκαμεν. οἶον κτλ. 'what it means not to forfeit' etc. cf. *infr.* 328, 650. *Phoiniss.* 387. μὴ ἀπολείπεσθαι = μὴ στερηθῆναι (Elmsl.). Cf. Eur. *El.* 1310 τῶν σῶν εὐθὺς φίλτρων στέρομαι | καὶ σ' ἀπολείψω σοῦ λειπόμενος. For the crasis, cf. Soph. *El.* 1168. The infin. without article as Aesch. *Ag.* 191 καὶ παρ' ἄκοντας ἦλθε σωφρονεῖν. Thukyd. 2. 35 ὡς καλὸν... ἀγορεύεσθαι αὐτόν.

38 f. βαρεῖα κτλ. 'dangerous is her temper,' cf. Soph. *O. T.* 546 δυσμενῇ γὰρ καὶ βαρύν σ' ἡῦρεκ' ἐμοί. πᾶσχουσα cf. *supr.* 26.

[38—43. Lines 40, 41 recur *infr.* 379, 80 ἡ θηκτὸν ὥσω κτλ. There they are in place; but here δι' ἡπατος is obscure; and in l. 42 τύραννον as τὴν τύραννον 'the princess' is again obscure, nor does the next line harmonize with what follows. G. Dindorf and Heimsoeth bracket ll. 38—43. Musgrave had already condemned l. 41, and Hermann ll. 41—43.]

44. συμβαλὼν ἔχθρ. *infr.* 521.

45 f. καλλίνικον οἴσεται 'win a prize of success,' ci. τὸ καλλίνικον Pindar *Nem.* 3. 18. In *Iph. T.* 12 Eur. has τὸν καλλίνικον στέφανον λαβεῖν. ἀλλ' οἶδε 'But here are' etc. So with infinitive following, *Hippol.* 294 γυναῖκες αἶδε συγκαθιστάναι νόσον. οὐδὲν ἐννοοῦμ. v. on *infr.* 154.

49. The Παιδαγωγός comes forward accompanied by Medea's two children, Mermerus and Pheres. *Introd.* p. xvi. παλαιὸν οἴκων κ. δ. ἐμῆς 'thou ancient chattel of my mistress' house,' παλαιὸς in the sense of 'old and trusted'; cf. *Alkest.* 212 σὺ δ' εἶ παλαιὸς δεσπότης ἐμοῖς φίλος. *Hec.* 609 ἀρχαῖα λάτρι. The genitive δεσποίνης depends on the subst. + possess. genitive οἴκων—κτῆμα, ci. Soph. *Phil.* 489 πρὸς τὰ Χαλκῳδόντος Εὐβοίας σταθμά. A rather different class of cases should be noted in which one genitive has a *limiting* force, as Κρατίνου γλώττης βακχεῖα *Ar. frogs* 357, where γλώττης is added to show that βακχεῖα is used in a metaphorical sense, and with a similar effect πολλοῖς διαύλοις κυμάτων φορούμενος *Eur. Hec.* 29. So Aesch. *Choeph.* 181 καρδίας κλυδώνιον χολῆς, the genitive having the limiting force which is sometimes given by an adjective, e.g. *Sep. l.* 64 κύμα χερσαῖον στρατοῦ. See Lobeck on Soph. *Aias* 309. Cf. also on *infr.* 361.

52. σοῦ μόνῃ λείπεσθαι 'consent to be left to herself without thy support,' cf. Soph. *Ai.* 460 λιπὼν ἔδρας μόνους τ' Ἀτρεΐδας 'leaving them bereft of my aid.'

55. *κακῶς πίνοντα* a metaphor from dice, so Aesch. *Ag.* 32 τὰ δεσποτῶν γὰρ εἶ πεσόντα θήσομαι. Also εὐβόλως ἔχειν. Cf. the verb εἰκυβεῖν and *Ion* 412 μεταπέσοι βελτίονα. Anth. P. 5. 25.

58. *μολούσῃ* an irregularity, the dative following as though ὑπῆλθέ μοι or ἡμερος ἦν μοι had preceded: so in *Iph. A.* 491 ἄλλως τέ μ' ἔλεος τῆς τάλαιπύρου κόρης | εἰσῆλθε συγγένειαν ἐννοουμένῳ. Distinguish this rare license from the common idiom of a dative followed by a participle in the accusative agreeing with the implied subject of an infinitive, e.g. *infr.* 739 ἐμοί τε γὰρ τὰδ' ἐστὶν ἀσφαλέστατα | σκῆψιν τιν' ἐχθροῖς σοῖς ἔχοντα δεικνύναι. So 810 (see note), 1233.

60. *ζηλῶ σε* 'happy man!', ironical: like οὐ ζηλῶ Aristoph. *Thesm.* 1118. So *μακαρίζειν* Thukyd. 5. 105.

61. ὦ μῶρος 'imprudent one!', μῶρος here of two terminations: cf. *infr.* 432 n., 1192, 1372. So the Παιδαγωγὸς in Soph. *El.* 1326 says with the freedom of a privileged servant ὦ πλεῖστα μῶροι καὶ φρενῶν τητῶμενοι, and *infr.* 954 Jason in surprise asks τί δ', ὦ ματαία, τῶνδε σὰς κεκοῖς χέρας; cf. *infr.* 152, 333, 613 (μωρανεῖς), Soph. *Trach.* 888. The meaning 'wanton' (undoubtedly often conveyed by both μῶρος and μάταιος), which some editors support, is inappropriate here. The Παιδαγωγὸς exclaims at the unwisdom of such a passionate indulgence of grief—for there is worse misfortune in store. How will she endure that? In 456 μωρίας 'perverse folly' is explained by the following λέγουσα κακῶς τυράννουσ, defying the powerful instead of attempting to conciliate them. *δεσπότας* 'one's betters,' generalizing plural, which is always masculine, e.g. Aesch. *Choeph.* 685 (Orestes speaking to Klytaemnestra) τοῖς κ. καὶ προσήκουσιν. *infr.* 818 δεσπόταις.

64. *μετέγγων* 'I revoke,' the aor. of verbs signifying emotion is often thus used in tragedy, *infr.* 702 ἐπήνεσα, 786 ὤμωξα, 223 ἤνεσα, 1005 δόξης ἐσφάλην. *Herc. fur.* 177 ἠρόμην.

The *access* of feeling, etc. takes place before its expression in words. Plato sometimes uses the aorist in this way, e.g. *rep.* 348 e (οὐκ ἀγνοῶ ὅτι βούλει λέγειν, ἀλλὰ τόδε | ἐθαύμασα εἰ κτλ.).

(Cf. also *infr.* 736 πολλὴν ἔδειξας κ.τ.λ. where the corresponding tense in English is the present, 'you display.' So 214 ἐξήλθον.)

66. *σιγὴν θήσομαι* as the tragedians use τίθεσθαι for ποιεῖσθαι in the Ionic and epic manner, this is equiv. to *σιγὴν ποιήσομαι*, i.e. *σιγήσομαι*: cf. *infr.* 904 ὀργὰς ποιεῖσθαι. See *infr.* 375: cf. *infr.* 383.

67 ff. οὐ δοκῶν κλύειν 'pretending not to hear,' cf. Aristoph. *Plutus* 837 οἱ δ' ἐξετρέποντο κοῦκ ἐδόκουν ὀρᾶν μ' ἔτι. Eur. *El.* 925 ἀλγιστα δ' ᾗς οὐ δοκῶν οἰκεῖν κακῶς 'though you pretended your life

was happy.' Cf. *Hippol.* 119 μὴ δόκει τούτου κλέιν, and the maxim in Aesch. *P. V.* 401 κέρδιστον εὖ φρονούντα μὴ δοκεῖν φρονεῖν. *πισσοῦς* seems to mean not (as the *schol.* takes it) 'the place where draughts are played'; like ἐλθὼν εἰς τὸν τυρόν 'the cheese-market' Lysias *or.* 23: εἰς τὰ σκόροδα (Eupolis), ἐν τῷ μέρει (Aristoph.), etc.; but simply 'draught-playing' in the abstract. I agree with Wecklein in connecting ἐνθα δὴ κτλ. with προσελθὼν, but regard *πισσοῦς* as thrown forward and depending for its government on προσελθὼν instead of θάσσοντες παίζουσι, or the like, for which θάσσουσι is substituted. Reiske suggests that stone columns, *columellae saxae quibus area fontis et suggestus eius qui procul dubio fuit saxens cingebatur*, surrounding the fountain of Peirene are meant. In that case however one would expect some further indication to have been given in the text. ἐνθα δὴ 'just where,' δὴ is often thus added to emphasize relative words, *Iph. A.* 547 (ὅθι δὴ), Aesch. *Eum.* 3 (ἧ δὴ), etc. *παλαιῆτατοι* cf. Cicero *de senect.* 16 *nobis senibus ex lusionibus multis talos relinquunt et tesseras* (Klotz).

69. ἀμφι cf. Eur. *Suppl.* 391 στρατὸς δὲ θάσσει κάξετάζεται παρῶν | Καλλίχορον ἀμφι σεμνὸν εὐτρεπῆς ὄδε. The epithet σεμνός refers to the divine character of the elements, as ὁῖος αἰθέρ, ἱερὸν ὕδωρ, etc. cf. *infr.* 410 ποταμῶν ἱερῶν παγαί.

70f. γῆς for the genitive cf. *infr.* 701. μέλλοι the optat. of indirect discourse, cf. Soph. *Trach.* 265 ff.

75. εἰ καὶ as though οὐ πον ἀνέξεται, which her question implies, had preceded.

78. προσολόσομεν v. note on *supr.* 25, 'if there shall surge in upon us a new wave of ill, ere we are freed from that which already is here.' For the metaphor see on *infr.* 258. Cf. *Ion* 928 and the verb συναντλεῖν.

80. ἀτὰρ σύ γε in a tone of command, as μή σύ γε in deprecation *infr.* 1056.

83. ὅλοιτο μὲν μή κτλ. 'curse him—nay, not that: he is' etc. *i.e.* I would say ὅλοιτο, were he not my master. She says it, but corrects herself, cf. Soph. *Trach.* 383, *Phil.* 961.

85. ἄρτι γινώσκεις v. *supr.* 34. ἄρτι 'now for the first time,' judging, that is, from this behaviour on the part of Jason; whereas it is really only what may be expected from the average man (πᾶς τις)—self-love being the commonest motive of human action. In some cases this motive may be excusable; sometimes it is mere selfishness, when a man is guided solely by the prospect of snatching some advantage, κέρδει ἐπαιρόμενος Thukyd. 3. 38: cf. Soph. *O. T.* 889 εἰ

μή τὸ κέρδος κερδανεῖ δικαίως. The distinction between *δικαίως* and *κέρδους χάριν* in l. 87 (on which line the *schol.* says *περισσὸς ὁ στίχος πρόκειται*) is certainly not necessary to the sentiment, but is natural from the Greek fondness for the antithetical development of a thought—even in the course of an argument to a definite point, as so commonly in the orators. Cf. also on *infr.* 319. There is no reason for supposing the line an interpolation as Nauck, Weil, etc. For the contrasted *εἰκη* and *κέρδος* Elmsley cites *Herakl.* 2 ὁ μὲν δίκαιος τοῖς πέλας πέφυκ' ἀνὴρ, | ὁ δ' εἰς τὸ κέρδος λῆμ' ἔχων ἀνειμένον | πόλει τ' ἄχρηστος καὶ συναλλάσσειν βαρύς. εἰ—γε, as often, states the instance relied on to justify a conclusion, 'inasmuch as,' hence οὐ στέργει, not μή, since a fact is adduced. Similarly often after words of asking, where the fact is assumed by the questioner, e.g. Antiphon 4 γ. 3; or in such sentences as Lysias *or.* 31. 31 σχέτλιον δ' ἂν εἴη, εἰ οὗτος μὲν...περὶ οὐδενὸς ἡγήσατο, ὑμεῖς δὲ κτλ.

90. ἐρημώσας ἔχε 'keep them out of the way,' v. on *supr.* 33.

92. ὄμμα ταυρ. τοῖσδε 'glaring at them like an angry bull,' cf. the bold expression *infr.* 188 ἀποταυροῦται δέργμα λεαίνης: where δέργμα—λεαίνης is a poetical extension of the *internal* accusative, being governed by ἀποταυροῦται on the analogy of δέρκεσθαι δέργμα. τοῖσδε cf. *infr.* 376.

93. ὥς τι δρασείουσαν 'as though planning some mischief,' cf. Aristoph. *wasps* 168 ἀνθρώπος οὗτος μέγα τι δρασεῖει κακόν. The Nurse's words hint at the tragedy that follows. Often τι has this euphemistic force, cf. δρᾶν τι *infr.* 95, *Orest.* 1164 δράσας τι χρεῖζω τοὺς ἐμοὺς ἐχθροὺς θανεῖν with Aristoph. *Ach.* 128 ἀλλ' ἐργάσομαι τι δεινὸν ἔργον καὶ μέγα. *Phoiniss.* 481. So παθεῖν τι *infr.* 118.

94 f. κατασκήψαι τινα the accus. here (instead of τινι, which Elmsl. proposed to write, or εἰς τινα, cf. *infr.* 1333) is defended by the analogy of the occasional use of the simple accus. after ἐμπεσεῖν. The meaning is 'strike down' (οἶον κεραννῶσαι *schol.*) like a destroying thunderbolt.

96 f. Medea is heard giving vent to her grief within the house. She does not appear until l. 214. The children (as they have been told to do 89, 100) go indoors at l. 105. In Medea's utterances the Doric suits the high-wrought pitch of feeling. The Nurse employs the more ordinary forms.

97 f. πῶς ἂν v. *infr.* 173. τόδ' ἐκείνο 'just as I said!' a colloquialism, like τοῦτ' ἐκείνο, frequent in comedy e.g. Aristoph. *peace* 516 ἦδη 'στι τοῦτ' ἐκείνο. Distinguish τόδ' ἔστ' ἐκείνο in answer to a direct question Soph. *El.* 1178.

99. *κινεῖ κραδίαν, κινεῖ δὲ χ.* It is more common in repetitions of this kind to have *μὲν*—*δὲ* expressed, cf. *supr.* 21, Herodotus 1. 76 *εἶλε μὲν τῶν Πτερίων πόλιν, εἶλε δὲ περιουκίδας αὐτῆς*. Thukyd. 1. 85 *πέμπετε μὲν περὶ τῆς Ποτιδαίας, πέμπετε δὲ περὶ ὧν οἱ ξύμμαχοι φασιν ἀδικεῖσθαι*. Andokides § 144 *εἰδὸτα μὲν...εἰδὸτα δὲ*. But *μὲν* is often omitted, cf. *infr.* 131, 955, 1026, Antiphon *caed. Her.* 94, etc.

106 ff. *δῆλον δ' ἀρχῆς κτλ.* I give my interpretation of this difficult passage. 'It is plain (from the sounds within) that a storm-cloud of passionate grief is beginning to form, likely soon as anger rises to blaze out in a lightning flash'; literally, 'plain it is that from a beginning is gathering a cloud of lamentation: I fear that presently she will make it blaze (kindle it) with access of rage.' The rising fury of Medea, presaged by the *οἰμωγή*, may discharge itself in some action sudden and deadly as the lightning, cf. *κατασκήψαι supr.* 94. The metaphorical *νέφος* includes two ideas, the gloom of the storm as it gathers; and the flash of dangerous lightning when it breaks. The former of these ideas is seen in *Hippol.* 173 *στνγνὸν δ' ὀφρύων νέφος αὐξάνεται* (cf. *Phoiniss.* 1311), and in such phrases as *πολέμου νέφος*. On the other hand, the development of the metaphor (as here) into the image of a *thunder-cloud* bursting, as flashes of lightning dart forth, seems to be evident also in *Phoiniss.* 250 *ἀμφὶ δὲ πτόλιν νέφος | ἀσπίδων πυκνὸν φλέγει | σχῆμα φοινίον μάχης*. With the general drift cf. Soph. *Ai.* 1147 *οὕτω δὲ καὶ σὲ καὶ τὸ σὸν λάβρον στόμα | σμικροῦ νέφους τάχ' ἂν τις ἐκπνεύσας μέγας | χειμῶν κατασβέσειε*. I have altered the usual punctuation by putting a stop at *οἰμωγῆς* which, though not indispensable to the sense, gives a clearer and perhaps more natural construction. *τάχα* 'ere long' marks an *apprehensive* feeling, cf. *Orest.* 132 *τάχα μεταστήσουσ' ὕπνου | τὸν ἡσυχάζοντα* where the meaning is 'they will be waking him directly': so *Herc. fur.* 500. Compare the use mentioned *infr.* 335 n. [Wecklein reads *δῆλον δ' ἀχῆς ἐξαιρόμενον | νέφος οἰμωγῆς θ' ὡς τάχ' ἀνάξει | μέλονται θυμῷ* writing *ἀχῆς* for *ἀρχῆς* (*λαχῆς* Mekler) and adopting Elmsley's *ἀνάξει* (L has *ἀνάξει*). Prinz reads *δῆλον δ' ὀργῆς ἐξ. νέφ. οἰμωγαῖς ὡς τ. ἀνάψει μ. θ.* adopting *οἰμωγαῖς* from T. Plüss and *ὀργῆς* from Witzschel. (The *schol.* commenting on the reading *ἀνάξει* uses the expression *τὰ τῆς ὀργῆς*, but not in such a way as to lead one to suppose *ἀρχῆς* a corruption of it.) Weil tentatively suggests *ἀρχαῖς*.]

110. *δηχθεῖσα κακοῖσιν* 'now that it (*ψυχή*) is smarting from injury,' cf. *infr.* 817, Aesch. *Ag.* 1471 *κράτος καρδιόδηκτον ἐμὸν κρατύνεις*. *Hec.* 235 *μὴ λυπρὰ μηδὲ καρδίᾱς δηκτήρια*.

118 f. **τι πάθητε** *infr.* 306, v. *supr.* 93 n. **καί πως** Euripides often uses **πως** as a sort of general qualification, thus εὖ **πως** *Phoiniss.* 1466 'I cannot exactly describe it, but...' *Hec.* 130 σπουδαί... ἦσαν ἴσαι **πως** 'were about equal.' Cf. *Hel.* 712, Demosth. p. 1259 (κατ' αὐτό **πως** τὸ Λεωκόριον).

121. **χαλεπῶς** 'they experience violent changes of mood,' cf. *Hippol.* 204 θάρσει, τέκνον, καὶ μὴ χαλεπῶς | μετάβαλλε δέμας.

122 f. **τὸ γὰρ** κτλ. the connexion is, unbridled power is injurious to man's nature, for to accustom oneself to living on equal terms with others is a better thing. I at least hope to reach old age in the even tenour of a life removed from greatness. **γούν** introduces a particular case to which the general statement **κρεῖσσον** applies.

125. **τῶν γὰρ μετρίων** κτλ. 'since modest fortune has, to begin with, a title beyond compare, and in use is far the best for man.' Instead of **ἔπειτα** (*infr.* 549) δὲ (*infr.* 539) or **ἔτι δὲ** (*infr.* 1102) here **πρῶτα μὲν** is answered by **χρησθαι τε**. Cf. *infr.* 430, *Herakl.* 337, *Ion* 401, Aesch. *Suppl.* 404. **εἰπεῖν** is added as an exegetical infin. to balance **χρησθαι** and point the antithesis, which is the favourite contrast between **ὄνομα** and **ἔργον**. This antithesis is found expressed in various forms: cf. *infr.* 708, Aesch. *P.* V. 114 **ἔργῳ** **κούκετι** **μύθῳ**, Demosth. 23. 4 **τῷ μὲν** **ἀκοῦσαι**—**τῷ δ'** **ἔργῳ**. Hippokrates *νόμος* p. 3 K. **φήμη**—**ἔργῳ**. Thukyd. 2. 41 **ἔπεισιν**—**ἔργῳ**, Plutarch *Thes.* 32 **ὄναρ**—**ἔργῳ**, cf. Aeschin. *Antisiph.* 142, Lysias *or.* 13. 12 **πρόφασιν μὲν**—**τὸ δ'** **ἀληθές**, Aristoph. *clouds* 611 οὐ λόγῳ, οἱς ἀλλ' ἐμφανῶς. Cf. Eur. *Suppl.* 902 **οὐκ ἐν λόγοις ἦν λαμπρός**, ἀλλ' ἐν ἀσπίδι. The democratic idea (**ἡν ἐπ' ἴσοισιν**) with its implied **μετρίότης**, like a catch-word in modern politics, was always a name to conjure with in Greece. Cf. Herod. 3. 80; so Aeschines *περὶ παραπρεσβ.* 177 τὸ μὲν τῆς δημοκρατίας **ὄνομα** οὐ τοῖς ἦθεσιν ἀλλὰ τῇ **κολακείᾳ** **θεραπεύοντες**. The sentiment that moderate fortune brings most happiness is of course a commonplace in Greek—**αἰτιδδε τὰ μέτερρα** (i.e. **αἰτίζει τὰ μέτρια**), *Etym. M.* p. 587. 13. Cf. Theognis 335 (**πάντων μέσ' ἄριστα**), and the deprecation of **ὄλβος** **ἐκμετρος** Soph. *Anteus* 327. These philosophical reflexions may be compared with the moralizing tone in which the Nurse (*Hippol.* 250 ff.), appealing to the experience of a long life, recommends **μετρίας φιλίας** and the doctrine **μηδὲν ἄγαν** in general.

128 ff. **οὐδ. καιρόν δύναται θνητοῖς** *plus aequo valent mortalibus*, 'οὐδένα κ. nostro loco est immoderate, supra modum. **δύναται** est **ισχύει**, **σθένει**, ut alibi passim' (Elmsley), the meaning being developed by what follows **μείζους δ' ἄτας** κτλ. I believe this to be the right explanation, as it

is the injurious effect of arbitrary *power* (v. *supr.* 119 ff.) which is chiefly in the Nurse's mind, and accounts for the choice of the word *δύναται*. The idea is not so much that of the gods' jealousy of success (*τῷ μὲν ὑπερβολὴν ἔχοντι φθόρος παρακολουθεῖ schol.*) as of the extraordinary catastrophes to which the reckless indulgence of such power leads. Domination uncontrolled hastens to its own destruction. (Hermann understands it as *οὐδὲν καίριον δύναται* on the analogy of *οὐδὲν δύνασθαι*. Pflugk takes *οὐδένα καιρὸν* as *intempestive*, cf. *Hel.* 479 *καιρὸν γὰρ οὐδὲν' ἦλθες, i.e. οὐκ εἰς καιρὸν*).

ἀπέδωκεν (sc. τὰ ὑπερβάλλοντα) gnostic aorist.

131—212. Parodos. The Chorus, composed of Korinthian ladies, now appears before Medea's dwelling, concerned at the cries of grief which have reached their ears and wishing to know how things are going. They speak of words of sympathy and consolation, and finally (173) request the Nurse to induce her mistress to appear. Meanwhile Medea's voice is heard at intervals from the inner apartments (*ἐν θαλάμοις*, 141), where like a lioness in her den (187) she is nursing her grief and brooding in loneliness over her wrongs. Cf. *supr.* 31.

131. *ἔκλυον* v. on *supr.* 99.

135. *ἐπ' ἀμφιπύλου* i.e. ἐπὶ τοῦ πυλῶνος (*schol.*), cf. Herod. 5. 92 *έστεῶτες ἐπὶ τῶν θυρέων* (Elmsl.) 'I heard, standing at the doorway, a cry within the house'; cf. *Cycl.* 516 *έσωθεν ἀντρων*. Soph. *Trach.* 867 *ήχει τις οὐκ άσσημον αλλά δυστυχή | κωκυτὸν εἶσω*.

136. *οὐδὲ συνήδομαι* cf. *Hel.* 727. *οὐκ—ήδομαι σὺν ἄλγεσιν* is equivalent to *συνωδίνω ἄλγεσι*. Cf. Aristotle *rhet.* p. 1381 a 4 *ανάγκη φίλον εἶναι τὸν συνηδόμενον τοῖς ἀγαθοῖς καὶ συναλγοῦντα τοῖς λυπηροῖς*.

137 f. *ἐπεὶ μ. φ. κέκρανται* 'since it (*δῶμα*) hath come to be loved by me,' though Medea arrived as a stranger and an exile: cf. on *supr.* 11. The mention of these friendly relations (cf. also *infr.* 182) makes the appeal in 259 f. more natural. *κέκρανται* (*κραίνω*) *τετέλεσται, οἷον ὑπάρχει, schol.* The Nurse replies 'Tis a house no more: home-life (*τάδε*) is ended for ever there.'

140 ff. *τὸν μὲν κτλ.* 'him doth a royal alliance claim,' cf. Verg. *eccl.* 1. 30 *postquam nos Amaryllis habet* (Musgr.). See on *infr.* 591. Observe *ἥ δὲ* explained by *δέσποινα*, the article used in the epic manner, cf. *Hērhol.* 48 *ἥ δ' εὐκλεῆς μὲν ἄλλ' ὅμως ἀπόλλυται | Φαίδρα*. The order of the following words is *οὐδὲν παραθαλπομένη φρένα μύθοις οὐδενὸς φίλων*, 'and for nought her friend; can say finds she any comfort in her soul.' Cf. Aesch. *Ag.* 71 *ὀργὰς ἀτενεῖς παραθέλει*. Soph.

Antig. 935 οὐδὲν παραμυθούμαι. τῇκει βιοτήν cf. *Soph. El.* 819 (αὐαλνείν βλον) and on *supr.* 25.

144 f. διὰ μου βαλίη κτλ. cf. *Orest.* 961 τιθείσα λευκὸν ὄνυχα διὰ παρητῶν. With the studied simplicity of phrase, often remarkable in Euripides, of these passages contrast *Hippol.* 1352 f. διὰ μου κεφαλᾶς ἄσσουσ' ὀδύναι | κατὰ δ' ἐγκέφαλον πηδᾶ σφάκελος. τί δὲ κτλ. cf. *Androm.* 406 τί δῆτ' ἐμοὶ ζῆν ἡδύ; *Alkest.* 960 τί μοι ζῆν δῆτα κύδιον, φίλοι;

146 f. βιοτὰν is so placed as to be governed both by καταλυσάμαν and προλιπούσα, an arrangement common also in Sophokles. καταλ. 'bring to a close'; so probably λύειν βλον in *Iph. T.* 692 (λύειν Voss. λιπεῖν Badham. P has λύσειν). There is no implication of 'prematurely' in προλιπούσα, a compound which Eur. uses (like ἐκλιπεῖν) merely as a variation for the simple verb, as *infr.* 995.

151 ff. τὰς ἀπλάτου κοίτας i.e. the grave, τὸν ἀπὸ τροπον ἀτὴλον Ἅϊδαν *Soph. Ai.* 606. Death comes swiftly enough to all. O pray not thou for such a doom as that! τόδε, death by lightning (φλῶξ οὐρανία, 144). μηδὲν, a stronger form for μή: cf. *Androm.* 88, *Heracl.* 474, *Aesch. Ag.* 1438 μηδὲν θανάτου μοῖραν ἐπεύχου. Herod. 5. 111 μηδὲν φοβηθῆς. So (more commonly) οὐδὲν, as *supr.* 142, *infr.* 343, *Alkest.* 310 ἐχιδνης οὐδὲν ἡπιωτέρα: sometimes strengthened by τι, *infr.* 190 οὐδὲν τι σόφους, as is often the case with the simple negative, e.g. *Suppl.* 117 οὐ γάρ τι σιγῇ διεπέρασας Ἑλλάδα. ὦ ματαία v. on *supr.* 61, cf. *infr.* 333, *Aesch. P. V.* 1031 τόλμησον, ὦ μάταιε, τόλμησόν ποτε... ὀρθῶς φρονεῖν.

153. θανάτου defining genitive (Gr. Gr. 219) is that in which the τελευτά consists, cf. *infr.* 915.

157 ff. Hesychius κεχαραγμένος* ὠργισμένος. The word suits the comparison to a λείαινα suggested *infr.* 187. Το κείνῳ (157) it has been objected that it is out of place for the Chorus to put in a plea for Jason. To me the word appears sound. It serves merely to balance σοι and to point what (as often in Greek) is merely a verbal antithesis, 'Be not enraged at him: Zeus for thee will be an advocate in this quarrel.' (So in 1032 ἐμοὶ would not have been inserted had not ὑμεῖς δὲ κτλ. been about to follow in the next line.) See *infr.* 319. τόδε may be accus. after χαράσσου ('for this') on the analogy of similar verbs of emotion, see on *infr.* 904; but is perhaps better taken as an internal accus. representing χαράσσειν χάραγμα ('be not thus wrathful'), cf. αἰσχύνομαι σοι τοῦτ' ὀνειδίσαι *Aesch. Choeph.* 917. [κοινὸν (accepted by Wecklein) Verrall, who also punctuates κοινὸν τόδε· μὴ χαράσσου. Barthold (adopting Nauck's σύνδικος ἔσται in the next line) writes σοὶ τ. μ. χαράσσου.]

160. Medea invokes Themis and Artemis; Themis as the deity who maintains the sanctity of an *oath* (cf. *infr.* 208), and Artemis not only as the goddess protecting the state of *marriage*, at which ceremony she is often present with Apollo in vase-painting (cf. Anth. P. 6. 276), but with special reference to her *magical aid* in the domain of love—cf. Theokr. *id.* 2. 33. Medea in her extremity naturally turns to the patroness of her peculiar art, *δέσποιναν*, ἣν ἐγὼ σέβω μάλιστα πάντων, 'Εκάτην, as she says *infr.* 395. See also Note A. But although Medea with thoughts of vengeance in her mind has a good reason for adding an invocation to Artemis, the Nurse inaccurately reports *infr.* 168 ἐπιβοᾶται Θέμιν εὐκταλαν Ζῆνά τε, divinities who vindicate the sanctity of *oaths*. The significance of the appeal to *Artemis* is not caught by her. [Wecklein (after Heimsoeth and Weil) reads ὦ μεγάλε Ζεῦ καὶ Θέμι πάντια. Wieseler proposes ποτνία τ' ὦ Θέμι.]

161. So Soph. *Antig.* 940 λύσσετε Θήβης οἱ κοιρανίδαι | οἶα πρὸς οἶων ἀνδρῶν πάσχω.

163 f. ἐσίδοιμι *i.e.* may I be αὐτόπτης of their destruction, Soph. *Trach.* 1038 τὰν ὧδ' ἐπίδοιμι πεσοῦσαν αὐτῶς, ὧδ' αὐτῶς, ὥς μ' ὤλεσεν. Cf. the parody of these tragic expressions Aristoph. *Ach.* 1156 and Bergler *ad loc.* αὐτοῖς μελάθροισι dative of accompaniment (sociative dative) strengthened by αὐτός as αὐτῇ νηϊ, αὐτῷ φάρει (Homer *θ.* 186), αὐτῇ λόγχῃ (Ar. *Thesm.* 824), a well-known idiom. Euripides has it only in the *plural*, cf. *frag.* 387, *Iph. A.* 534, *Bacch.* 1134 etc. (In *Hippol.* 1213 αὐτὸς strengthens a prepositional phrase—αὐτῷ δὲ σὺν κλύδωνι κτλ. So *Ion* 32.)

165. πρόσθεν they as *beginning* wrong-doing are responsible for what is done in retaliation, an oratorical point: cf. Thukyd. 2. 74 ξυγγνώμονες δὲ ἔστε τῆς ἀδικίας κολάζεσθαι τοῖς ὑπάρχουσι προτέροις. Herod. 4. 8, *infr.* 1369 (ἄστις ἤρξε).

166 f. ἀπένασθην (ἀποναιῶ) the opposite of κατενάσθην (v. *Phoiniss.* 207). Hesych. ἀπενάσθη, ἀπωκίσθη. Cf. Homer *Ξ.* 119 ἀλλ' ὁ μὲν αὐτόθι μέινει, πατήρ δ' ἐμὸς Ἀργεῖ νάσθη. κάσιν Apsyrtus, cf. *infr.* 1331.

169. Θ. εὐκταλαν cf. Aesch. *Sept.* 710 πατρὸς εὐκταλαν Ἐρινύν (*qui prece vocatur* Blomfield *gloss.* s.v. εὐκταῖος). By name Zeus has not been mentioned (160), but as the recognized ὅρκων ταμίης (Homer *Δ.* 84) is implied in the appeal to Themis, who is πάρεδρος with him (cf. Soph. *O. C.* 1382 Δίκη ξύνεδρος Ζηνός); and the Nurse does not mention (or has confused) the invocation of *Artemis*. On this see *supr.* 160 n. Cf. Pindar *O.* 8. 22 (referring to the dispensing of justice between

man and man) Διὸς πάρεδρος ἀσκεῖται Θέμις, *infr.* 208 Ζηνὸς ὀρκίαν Θέμιν.

171. ἔν τ. μικρῷ 'twill surely be no light matter to control her wrath (she will not by any small obstacle suffer it to be stayed)—ἔν τ. μ. for an instrumental dative, as e.g. (εἴλε) ἐν ἀφύκτοις δεσμοῖς *Alkest.* 982. So ἐν δόλῳ *Soph. Phil.* 102 for a simple dative (cf. *infr.* 391 δόλῳ μέτειμι καὶ σιγῇ), σπῶντας ἐν χηλαῖσιν *Antig.* 1003.

173. πῶς ἂν κτλ. For this mode of expressing a wish in the form of a question, cf. *Hippol.* 345, *Soph. Ai.* 388, *Madvig Gk. Synt.* § 129 R. 1.

175 f. δέξαιτο 'consent to hear,' cf. *infr.* 773, *Soph. El.* 1304 κοῦδ' ἂν σε λυπήσασα δεξαίμην βραχὺ | αὐτὴ μέγ' εὔρεῖν κέρδος. So sometimes with a genitive (like ἀποδέχεσθαι) to accept a conclusion, advice etc. from a person, cf. *Eur. frag.* 757 ἃ γοῦν παραινῶ ταῦτά μου δέξαι, γύναι. βαρύθυμον ὀργάν 'her dangerous mood,' cf. on *infr.* 1131.

178. τό γ' ἐμὸν πρόθυμον I have the will (γε) to aid (sc. though slight my power). Weckl. cites *Iph. T.* 1023 οὐκ ἂν δύναιο τὸ δὲ πρόθυμον ἦνεσα. The neut. of an adj. or partic. is often thus employed as an abstract noun (τὸ πρόθυμον = προθυμία) by Sophocles and Thukydides. Both are combined *Orest.* 297 τὸ δεινὸν καὶ διαφθαρὲν φρενῶν.

182 f. 'Say that we here are friendly to her,' cf. *supr.* 137. τὰδε lit. 'things here,' cf. *Thukyd.* 6. 77. τι goes with κακῶσαι.

187. I will gladly give it (ἐπιδώσω) though 'tis a dangerous task to approach her now. καίτοι is often thus used when the speaker refers to a matter as affecting his own views or as touching his personal interests; *Aristoph. Ach.* 370 λέξω...καίτοι δέδοικα πολλὰ κτλ. In *infr.* 199 καίτοι has its common rhetorical force of making a point. In 1044 it introduces an abrupt question.

188. Cf. *supr.* 92 n.

192 f. οὔτινες since it refers to their characteristics, cf. *infr.* 1125. ἐπὶ...παρὰ for the varied preposition cf. *Iph. A.* 1037 ff. διὰ λωτοῦ... μετὰ τε κιθάρας συρλῆγων θ' ὑπὸ καλαμοεσσᾶν.

194. ὄλβου τ. ἀκοάς 'to delight the ears of the wealthy,' *Iph. T.* 454 τερπνῶν ὕμνων ἀπόλαυσιν, κοινὰν χάριν ὄλβῳ. Cf. *Aesch. Ag.* 254 (ἐπεὶ πολλάκις πατρὸς κατ' εὐτραπέζους ἀνδρῶνας ἔμελψεν).

197. ἐξ ὧν sc. λυπῶν. θάνατος *exitus violenti* (Seidler).

199 f. καίτοι v. *supr.* 187 n. εὔδειπνοι δ. see on *infr.* 1131.

201. τείνουσι β. cf. ἐκτείνειν, and *infr.* 1349. In prose ἀνατείνειν is used.

204 ff. The Nurse having left the stage on her mission to Medea,

the Chorus sympathetically refer to the sounds of grief still audible within. λ. ἄχεια βοᾷ τὸν ἐν λέχ. the phrase λιγυρὰ ἄχεια (internal accus.) βοᾷ governs the accus. προδότην, cf. Soph. *Trach.* 50 πανδάκρυτ' ὀδύρματα | τὴν Ἡράκλειον ἔξοδον γοωμένην, O. C. 583 τὰ δ' ἐν μέσῳ | ἢ λήστιν ἴσχεις ἢ δι' οὐδενὸς ποιεῖ. τὸν ἐν λ. προδότην the preposition as in Soph. *Al.* 366 ὀρᾷς ἐν ἀφόβοις με θηρσὶ δεινόν. The article recalls the actual words of the objurcation, cf. *Herc. fur.* 582, Aristoph. *Thesm.* 392, *Hippol.* 589 καὶ μὴν σαφῶς γε τὴν κακῶν προμνήστριαν | τὴν δεσπύτου προδοῦσαν ἔξανδᾷ λέχος.

208. ὀρκίαν Θ. So Zeus is ὀρκίος *Hippol.* 1025. Cf. on *supr.* 169.

209 ff. ἃ νιν ἔβασεν i.e. she who (invoked by Jason to witness his vows) induced Medea to leave Kolchis for the Hellespont by night on a voyage to the opposite coast of Greece. νύχιον, since a *night voyage* was a daring feat before the compass was invented, implies a desperate effort to elude pursuit, cf. (with Elmsl.) νυκτέρῳ πλάτῃ λαθόντες, *Rhes.* 53. πόντου κληῖδα, the Hellespont including Propontis—called the *key* of the Euxine, because through this strait only was there an exit for a vessel from the enclosed waters of the Euxine sea. ἀπέραντον is not to be changed (as Milton proposed) to agree with πόντου, since Euripides is very bold in transferring his epithets, cf. *Iph. A.* 1041 Πιερίδες χρυσεοσάνδαλον ἔχνος ἐν γὰ κρούουσαι, and an even more remarkable example *Herc. fur.* 882 ἑκατογκεφάλοις ὀφέων λαχήμασι. With the sense of ἀπέραντον 'having no way out,' cf. Hom. *θ.* 340 δεσμοὶ ἀπείρωνες ἀμφὶς ἔχοιεν, i.e. making an unbroken circle. So of an enclosing net Aesch. *P. V.* 1112, cf. *Orest.* 25.

214—409. First Epeisodion. Medea now appears for the first time, and comes forward to address the Chorus. Her retirement, she says, has not been caused by sullen and unsocial reserve—which in her position as a stranger living as it were on sufferance at Corinth would be especially out of place. The truth is that the great blow, which fell so unexpectedly, unnerved her spirit and crushed her to the ground (ἐμοὶ δ' ἄελπτον πρᾶγμα ψυχὴν διέφθαρκε, 225). This collected and dignified address is followed by reflexions on the insecurity of a woman's position in life compared with that of a man (250 ff.), and she concludes (256) with a touching recital of her own plight, carried off from a foreign shore to Greece with no one to defend her rights, and now so cruelly betrayed. Will they keep her counsel if she determines to punish the betrayer?

214 f. ἐξῆλθον μὴ μοι κτλ. 'I come forth' (v. on *supr.* 64), 'lest you should form an unfavourable opinion of me.' Cf. Soph. *Trach.* 531 ff.

where Deianeira gives a reason for her appearance (φίλαι, θυραῖος ἦλθον τὰ μὲν φράσουσα, τὰ δ' οἷα πάσχω συγκατοικτιομένη).

215 ff. Euripides is here really addressing the Athenian audience and (as in 232) Medea speaks from a point of view brought down to the poet's own day. The passage is in fact a defence of the philosophic life and temperament against the common misunderstanding of it by the world, where reserve is hastily taken for pride, and awkwardness for intentional discourtesy (ἐκείνων δὲ τὸ ἦθος δυσπρόσοδον καὶ παντάπασιν ἀνομιλῆτον τὸν βίον ἀπεργαζομένων, Galen *hist. philos.* p. 232). Again, the recluse is often censured as indifferent to affairs (ἀφ' ἡσύχου ποδός) and incapable of action (ῥαθυμίαν), since a man of the world is apt to be contemptuous of the βλος θεωρητικός. οἶδα γὰρ κτλ. the construction is, οἶδα πολλούς, γεγῶτας σεμνοὺς (τοὺς μὲν ὁμμ. ἄπο, τοὺς δ' ἀφ' ἡσ. ποδός), δύσνοιαν κτησαμένους καὶ ῥαθυμίαν 'I know that many people by a reserved demeanour get a reputation for sourness or for slothful indifference—some, who appear in public, because men judge them merely by eye; others, because of their retired life.' In οἷ δὲ...ἐκτῆσαντο we have an example of the very common Gk. idiom by which in clauses thus balanced the construction is changed from the participial to a finite verb, *e.g.* Homer *E.* 145 τὸν μὲν βαλὼν...τὸν δ' ἕτερον ξιφεῖ μεγάλῳ πλῆξε, Thukyd. 7. 13 etc. This tendency to continue with a finite verb is well seen in Pind. *Isthm.* 5. 45 (θυμὸς δ' ἐπέσθω). Cf. also *inf.* 1313. The abandonment of the participial constr. κτησαμένους compensates for grammatical irregularity by the gain in a more direct presentation of the main thought—δύσνοιαν ἐκτῆσαντο καὶ ῥαθυμίαν. σεμνοὺς γεγῶτας 'by being σεμνοί,' so *inf.* 223 ὅστις αὐθάδης γεγῶς πικρὸς ἐστίν. The words τοὺς ἐν θυραίοις are an amplification of τοὺς μὲν ὁμμάτων ἄπο, which phrase they explain, cf. Plato *republ.* 604 ε οὐκοῦν τὸ μὲν πολλὴν μίμησιν καὶ ποικίλῃν ἔχει, τὸ ἀγανακτικόν, τὸ δὲ φρόνιμον καὶ ἡσύχιον ἦθος οὔτε ῥᾶδιον μιμήσασθαι...οὔτε καταμαθεῖν.

σεμνοὺς here, as in *Hippol.* 94 (cf. Aristoph. *frogs* 178), denotes a reserved and haughty bearing suggesting a wish to pose as a superior person. Cf. εὐπροσῆγορος *Hippol.* 95 as contrasted with δυσπρόσοδος (Thukyd. 1. 130), δυσέντευκτος (Plutarch *Nik.* p. 526, 1 δυσπρόσοδος ἦν καὶ δυσέντευκτος), and the verb σεμνύνεσθαι (cf. ἀποσεμνύνεσθαι). The want of geniality often characteristic of introspective natures may be unjustly assumed (219) to proceed from churlishness or pride. The poet speaks perhaps from his own experience. Both he and Anaxagoras are said to have been ἀγέλαστοι. ὁμμάτων ἄπο as we say 'judging from appearances': this is further expanded in ll. 219—221 δίκη γὰρ οὐκ

ἔνεστιν ὀφθαλμοῖς βροτῶν κτλ. ἐκτῆσαντο 'get a reputation for ῥαθυμία,' cf. *infr.* 296, *Iph. T.* 676, *frag.* 238, Aeschin. *Antesiph.* 45 φιλοτιμίαν κτᾶσθαι. So λαβεῖν *Orest.* 502, ἔχειν *infr.* 296, προσλαβεῖν Teles *ap. Stob. floril.* 97. 31 (ἀλαξονέλαν προσλαβών). Similarly, προστιθέναι 'give a reputation for...' *Herakl.* 475, *Androm.* 218. ῥαθυμίαν. In Athens with its critical views of the duties of an individual to the state (ἐν πόλει ψόγου πλέα *Ion* 601) indifference to public affairs, ἀπραγμοσύνη, was thought unbecoming, and a man who indulged his taste for a life withdrawn from the bustle of politics (παρὸν ζῆν ἡδέως ἀπράγμονα Eur. *Antiope* 193) incurred the reproach of ῥαθυμία as being inclined to shirk exertion from a love of ease and comfort. [Seidler retaining the MSS. τοὺς δ' ἐν θυρ. interprets 'some (I have heard of) among strangers' as contrasted with τοὺς μὲν ὅμμ. ἀπο 'others (I know of) from my own observation.' But it seems to me certain that the correction τοὺς ἐν θυρ. (due to R. Meister) is right. δὲ is often wrongly inserted. It was especially likely to be so here, from an apparent antithesis in the preceding words and the idiomatic structure of the whole sentence. On the meaning of τοὺς μὲν ὅμμ. ἀπο see above.]

220. ὅστις refers to βροτῶν, cf. *Androm.* 179 (στέργουσιν, ὅστις κτλ.). In Soph. *Antig.* 707 the inverse occurs, ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ...οὔτοι...ᾤφθησαν κενοί.

222 f. The opposition to ξένον μὲν κάρτα πρ. is ἐμοὶ δὲ (225), the clause οὐδ' ἄσπτον κτλ. being added to give a complete statement of the general principle. ἦνεσα v. on *supr.* 64.

224. ἀμαθίας ὕπο. Like several other negative compounds in Greek, ἀμαθής imports a positive idea, as ἀνωφελής 'harmful' etc. Cf. Plato *sympos.* 201 a Οἷε δ' τι ἂν μὴ καλὸν ἢ ἀναγκαῖον αὐτὸ εἶναι αἰσχρόν; Μάλιστα γε. Ἥ καὶ ἂν μὴ σοφόν, ἀμαθές; Cf. also Aristoph. *frogs* 191 ff. Here it corresponds nearly to what in modern language would be termed 'selfishness,' implying not want of *knowledge*, but want of *perception* in the various relations of human intercourse. It represents a deficiency in the moral nature of what was expressed by ἀγχίνοια or ξύνεσις in the intellectual region: cf. the distinction in Thukyd. 6. 39 ἀμαθής 'perverse,' ἀξύνετος 'obtuse.' So again it is contrasted with δεξιότης *id.* 3. 37. Thus ἀμαθής when referring to the moral nature approaches the meaning of ἄμουσος denoting an 'uneducated' narrowness of sympathy and indifference to the interests of others, ἀμουσία τοι μὴδ' ἐπ' οἰκτροῖσιν δάκρυ | στάζειν, Eur. *frag.* 407.

228. ἐν ᾧ i.e. on whom, as but too well I know, my whole

happiness depended; cf. Herod. 3. 157; Ar. *Lysistr.* 30 ἐν ταῖς γυναῖξιν ἔστιν ἡ σωτηρία. So Livy 11. 47. 11 Demetrius iis unus omnia est. Cf. *infr.* 930. *Herakl.* 982.

233. **πρίασθαι** In the heroic age it was the bridegroom who bought the daughter from her father (Homer II. 190), see Grote *H. G.* II. p. 24. Medea is made to speak in terms appropriate to the custom of Euripides' own time, when the father portioned his daughter on her marriage, cf. *Hippol.* 628, *Iph. A.* 47, *infr.* 956. The earlier custom is treated by Aristotle as a mark of an uncivilized community.

234. **ἐκείνου** *i.e.* τοῦ χρ. ὑπερβ. π. **πρίασθαι**. Cf. Aristoph. *Ekkles.* 1053 τοῦτο γὰρ ἐκείνου τὸ κακὸν ἐξωλέστερον. (Weckl.)

235. **ἢ—ἢ** the alternatives in which the ἀγών consists, v. *infr.* 494. Cf. *Iph. T.* 1057.

237. **ἀνήνασθαι πόσιν** (ἀναίνομαι), in prose ἀπολείπειν: the husband divorcing a wife was said ἐκπέμπειν, ἀποπέμπειν. The clause is added in explanation of ἀπαλλαγαί.

239 f. **οἴκοθεν** 'of her own knowledge,' so ἐνδον *c.g.* *Orest.* 1514 τᾶνδον οὐχ οὕτω φρονῶν 'in thy heart.' ὅτῳ μ. **χρήσεται συν.** dependent upon δεῖ μάντιν εἶναι, 'what manner of man is he with whom she will have to pass her life.' ὅτῳ μάλιστα=ὅποιῳ τινί.

241 ff. **ἐκπονουμέναισιν** εὖ 'if we manage this successfully and one's husband be not a restive companion in the yoke of marriage,' ζυγόν, the metaphor from 'double harness,' common in this connexion and of partnerships generally. **χάρις** cf. Aesch. *Ag.* 555 θανεῖν πολλή χάρις.

246. **ἢ πρὸς φίλων τινὰ κτλ.** Cf. the proverbial ἤλιξ ἤλικα τέρπει. The reference is to the enforced seclusion of Greek women. Men, she says, can go out to mix with the world and enjoy the society of their friends: a woman has only her husband. The idea is the same as in ἐν ᾧ γὰρ ἦν μοι πάντα, *supr.* 228.

250. **κακῶς φρ.** 'A great mistake! I would rather thrice take my place in ranks of war than once endure the pangs of travail.' *τρὶς*—ἀπαξ as Lysias *or.* 24. 9. Cf. Ennius *Med.* 6 nam ter sub armis malim vitam cernere quam semel parere. κ. φρονεῖν as *infr.* 887. Cf. the adj. **κακόφρων** *Orest.* 825. So **δύσφρων** Aesch. *Theb.* 860. Contrast *infr.* 464.

252 ff. **ἀλλὰ γὰρ** 'But there! this language suits not thy case as it does mine.' With this abrupt turn is introduced a pathetic description of her own position, which leads up to the request she makes l. 259. Observe the rhetorical touch, ἐκ γῆς βαρβάρου λελησμένη, 256.

258 f. μεθορμύσασθαι *ad quos malorum afflicta tempestatibus | me veluti portum recipere in tutum queam.* (Buchanan.) 'With whom to find a refuge from this storm of woe,' cf. *infr.* 441. Metaphors taken from the sea and nautical matters, naturally common in all Greek poets, are used with great boldness by Euripides; as *infr.* 279 ἄτης εὐπρόσοιστος ἐκβασίς, *Troad.* 104 πρῶραν βίотου, *Cycl.* 348 ἀλίμενον καρδίαν. Cf. 79, *infr.* 523, 763. The use of naval metaphors in tragedy is ridiculed by Aristophanes *wasps* 30. Cf. also *frags* 430—4. βουλήσομαι the tense is remarkable: the meaning seems to be, 'hence (as I have so little claim upon you) I shall limit my wishes to just this favour.'

262. ἦν τ' ἐγήματο is a violation of usage, cf. Aesch. *frag.* 13 σοὶ μὲν γαμῖσθαι μόρσιμον, γαμῖν τ' ἐμοί. Hence Elmsley writes ἦ τ' ἐγήματο sc. ἐκέλευν τε ἦ ἐγημ., cf. *infr.* 514 πτωχοὺς ἀλᾶσθαι παίδας ἦ τ' ἔσωσά σε. Probably however (as Lenting remarked) the line is an interpolation originating from *infr.* 288.

263 ff. σιγᾶν So Phaedra *Phoiniss.* 259 asks the Troezenian women σιγῇ καλύπτειν. In *Iph. A.* 542 a similar request is made of the Chorus though as mere strangers they have not the same interest in complying with it as has been prepared here, v. *supr.* 137 n. κακὴ δέ, the main antithesis is between τᾶλλα μὲν and ὅταν δε, but κακὴ δέ κτλ. is inserted to complete the idea in the first clause; cf. *infr.* 413. 'Full of fears and too timid for feats of arms or to bear the sight of steel; yet if she be wronged as a wife, no spirit more murderous shall you find.' On φόβον πλέα v. *infr.* 898. [κακὴ τε Tyrwhitt, and so Wecklein, Barthold, Weil, Verrall.]

267, 8. These two lines summarize the situation at the moment—the acquiescence of the Chorus and Medea's threat of vengeance. Cf. the editor's note on Eur. *Iph. Aul.* 1209.

270. στ. ἄγγελον 'coming with news of...,' cf. on *infr.* 478.

271 f. Enter Kreon. The abrupt and peremptory form of address σέ τήν κτλ. may be compared with the tone of Hermes in Aesch. *P. V.* 976 σέ τὸν σοφιστήν κτλ. So *Herc. fur.* 1214, *Hel.* 546. εἶπον 'I hereby bid.' This use of the aor. is somewhat similar to that common with verbs of emotion (cf. on *supr.* 64).

278 f. ἐχθροὶ γὰρ ἐξιᾶσι π. δ. κάλων i.e. οἱ ἐχθροὶ οὐριοδραμοῦσι καθ' ἡμῶν, cf. Plato *Protag.* 338 a πάντα κάλων ἐκτείναντα, οὐρία ἐφέντα, φεύγειν εἰς τὸ πέλαγος τῶν λόγων. The metaphor is not from letting a sail fill by slackening the sheet (πούς) which had been hauled in (cf. *ξυντεῖναι Hippol.* 257, *λύσαι Hec.* 1020) while beating against the wind; or from shaking out reefs, as some explain it; but from unbrailing a

sail (ἀναστέλλειν, ἀνασείειν) which had been brailed up—*i.e.* gathered (συστέλλειν) and hauled up against the yard: see *infr.* 523. Cf. Epikrates *incert.* 10. 5 καὶ τοὺς κάλως ἔκλυε καὶ χάλα πόδα. The same force is seen in *Herc. fur.* 857 ἔλαννε, κίνει, φόνιον ἐξίει κάλων, the adj. marking the metaphorical use (cf. on *supr.* 49), ‘speed him unchecked on a course of bloodshed’: and so in Anth. P. 9. 545 Μουσέων πάντας ἔσεισε κάλως. On the other hand, in Anth. P. 10. 1 πᾶσαν ἐφείς ὀθύνην, the slackening of the sheet (πούς) is probably intended. εὐπρόσοιστος keeps up the naval metaphor, cf. on *supr.* 258.

284. συμβάλλεται δὲ κτλ. ‘mihi genetivi a voce πολλὰ pendere videntur: multa huius timoris (*i.e.* multa quae hunc timorem excitent) conveniunt’ (Pflugk), which I take to be a correct account of the construction, ‘many things pertaining to this fear unite in producing it’ *i.e.* ‘my fear is the united effect of many considerations.’ σοφή referring to her noted skill as a φαρμακίς. Cf. Note A.

288. τὸν δόντα cf. *infr.* 309. γήμαντα the article omitted, as Aesch. *Ag.* 335 τῶν ἀλόντων καὶ κρατησάντων (Paley).

291. ὕστερον is not superfluous, the meaning being ‘too late’: cf. on *infr.* 736.

292. οὐ νῦν πρῶτον ἀλλὰ κτλ. A rhetorical turn of phrase, cf. on *infr.* 446. Medea replies to the points alleged by Kreon, first with respect to her σοφία, then (306) as to his own personal safety.

293. ἐβλαψε—εἴργασται. For the combination of a gnomic perfect and aorist, cf. Aeschines *περὶ παραπρεσβ.* 88 ἐξ ὧν αὐτοὺς ἀνηγήκασιν, οἱ δὲ καὶ δημοσίᾳ ἐτελεύτησαν. Cf. *infr.* 349 (διέφθορα), 445 (κατείδον πολλάκις), 1077 (ἐμολον).

295. ἐκδιδ. σοφούς ‘seek to have them taught wisdom overmuch,’ the force of the middle being as in λύειν τινα let a man go free)(λύσασθαι τινα get him ransomed, ἀπέγραφον οἱ γραμματισταί)(ἀπογραφόμενος ὁ Ξέρξης (Hdt. 7. 100), etc. σοφούς predicative, as Ὀρέστην ἔκτρεφ’ ἄνδρα τόνδε μοι (*Irh. A.* 1451): cf. Eur. *El.* 376 (πενία) ἄνδρα διδάσκει κακόν.

296. ἄλλης redundant in English, but often thus used in Greek to emphasize a distinction. ἔχουσιν ‘get a name for...,’ v. on *supr.* 218. Soph. *frag.* 287.

298 f. σκαιοῖσι μὲν γάρ κτλ. Again a reference (cf. *supr.* 214) to the contemptuous opinion of philosophic studies held by the average man. Euripides no doubt is thinking particularly of what interested him, the new views discussed in his own circle; which Aristophanes afterwards ridiculed in the *clouds* in a way that probably to most of

the audience seemed highly appropriate. προσφέρων This use of the word is turned into ridicule Ar. *Thesm.* 1130 ff.

302. καὶ introduces the application to a particular instance, as *infr.* 583.

303 ff. To some (*i.e.* τοῖς δοκ. εἰδ. τι ποικίλον, 300) I am an object of jealous distrust (*i.e.* as being κρείσσων); others regard me as wrapped up in myself (ἡσυχαια alluding to the reproach of a too secluded life, as *supr.* 217 ἀφ' ἡσυχου ποδός)—though some credit me with just the opposite character; others again find me disagreeable, nor do I seem to them particularly wise. τοῖς δ' αὖ (305) *i.e.* the σκαιοὶ 'the unintellectual' (298), to whom she is προσάντης (= ἀηδής, Hesyech.) as an unintelligible being. To them her 'wisdom' is but foolishness. There seems no reason for supposing interpolation here. She complains that her reputation of σοφία is disadvantageous in two ways—she is either feared or disliked, although these feelings arise from the most contradictory estimates both of her attainments and disposition. So above (214) two ways are set out in which an unfavourable reputation may be incurred. [Pierson rejected 304 followed by several edd. Weckl. also brackets 305 f. εἰμι δ'—φοβεῖ με. Musgrave suggested that the reading may have been τοῖς δ' αὖ προσάντης εἰμι, κοῦκ ἄγαν σοφή, the *schol.* on προσάντης being ἐναντία εἰμι τοῖς ἀπαιδεύτοις, καὶ οὐκ ἄγαν σοφή.]

309. τί γὰρ κτλ. γὰρ refers to the idea of unprovoked aggression conveyed in ἐξαμαρτάνειν. ἐξέδου 'gave in marriage,' Herod. 2. 47 ἐκδίδοσθαι θυγατέρα (as sometimes the simple δίδωμι, *e.g.* *supr.* 288, *infr.* 696); but the active is more usual, *Iph. A.* 964 θυγατέρ' ἐκδοῦναι πόσει. (In 1233 *infr.* the meaning is merely 'surrender.')

312. τὸ σὸν v. *infr.* 460.

314 f. ἡδίκημένοι a woman using the plural in speaking of herself always employs the masc. cf. *infr.* 385. For the sentiment, cf. *infr.* 448. κρ. νικῶμενοι the genitive as ἦσσαν εἶναι τινος, νικᾶσθαι τινος, the idea being that of *comparison*: cf. Aristoph. *clouds* 1087. In 1190 *infr.* συμφορᾷ νικωμένη (instrumental dat.). The present tense is that commonly used, cf. Xen. *Cyr.* 2. 3. 3 τὰ τῶν ἡττημένων ἐν ταῖς μάχαις τοῖς νικῶσιν ἄθλα πρόκεινται, Thukyd. 2. 47. 4, Plutarch 4 d. etc. The *aor.* and *perf.* are less frequent (ἡττημένοι τῷ πολέμῳ Aeschines π. παραπρεσβ. 76). (νικηθέντες μάχαις Thukyd. 1. 101.)

319 f. ὥς δ' αὐτως ἀνὴρ sc. δξύθυμος. The clause is inserted for the sake of the antithesis, and σοφός (320), though referring in thought principally to γυνή, follows the gender of ἀνὴρ. φυλάσσειν 'to keep watch on.'

321 f. λόγους λέγε seems to be a rather colloquial expression, cf. Aristoph. *Lysistr.* 747, *Ach.* 299. ὡς cf. *infr.* 608. ἄρα cf. *infr.* 740.

324. μὴ πρὸς σε κτλ. sc. ἰκετεύω, ἄντομαι. Cf. *Iph. A.* 1233. This is the usual position of the preposition, but contrast *infr.* 704.

326. κοῦδὲν αἰδέσαι 'brutally spurn,' cf. *infr.* 349.

329. The connexion is, 'likely enough, for (γὰρ) I myself love my country better than anything—except my children.'

330 f. ἔρωτες 'passion.' ὅπως 'that depends on how' etc. Cf. Thukyd. 3. 82 ὡς ἂν ἔλασται αἱ μεταβολαὶ τῶν νῦν συντυχίων ἐφιστῶνται.

333 f. ματαῖα cf. *supr.* 152. πονοῦμεν κτλ. here ἡμεῖς is opposed to με (333), and κοῦ πόν. κεχρ. follows to emphasize the idea contained in πονοῦμεν—as in such expressions as βαιοῦ κοῦχί μυρίου χρόνοι, πάλαι κοῦ νεωστί, etc. Cf. *infr.* 1124. This sense of κέχρημαι, 'be wanting in,' is poetical; cf. Hesiod *ἔργ.* 478, Kallimachus *hymn to Zeus* 12, Anth. P. 5. 312 νόου κεχρημένον.

335. τάχ' ὥσθ' ἔσει τάχα with the fut. is common in threats, *Hel.* 452, *Cycl.* 518, Aesch. *Choeph.* 305, Aristoph. *Thesm.* 719 etc. Cf. the use of ἔτι *infr.* 366.

338. τοῦτο τυχεῖν for the accus. cf. *infr.* 753, *Phoiniss.* 1666 οὐ γὰρ ἂν τύχοις τάδε, *Orest.* 687. So with κυρεῖν, as *Rhesus* 695. σοῦ as *Iph. A.* 1242 ἰκέτευσον πατρός | τὴν σὴν ἀδελφὴν μὴ θανεῖν. Cf. *infr.* 1149.

340. With the alliterative effect of this line, cf. Soph. *Ai.* 1112 ὥσπερ οἱ πόνου πολλοῦ πλέψ, *infr.* 475.

343. οὐδὲν v. on *supr.* 151. προτιμᾷ 'has no care to,' followed by the infin. as τιμῶσι προσλαβεῖν | τὴν εὐγένειαν Eur. *frag.* 405. μηχαν. sc. ἀφορμήν.

346. τοῦμοῦ v. on *infr.* 458 f.

349. αἰδοῦμενος *supr.* 326. διέφθορα cf. *infr.* 1050. The perfect is gnomic. Hypereides *Εὐκεν.* col. 47. 2 (σεσώκατε); Plato *Theaetet.* 158 b. See on *supr.* 293.

350. καὶ νῦν 'so now,' cf. *supr.* 302. ὁρῶ ἔξ. *supr.* 26.

355 f. These two lines are probably an interpolation, Kreon's speech ending with λέλεκται μῦθος ἀψευδὴς ὅδε.

357 ff. As Kreon departs, the Chorus sing a μεσσηδικόν to allow an interval before Medea speaks again (cf. *infr.* 520). In 359 δόμον and χθόνα are in apposition to ξενίαν, and σωτήρα κακῶν is explanatory of χθόνα. Owing to the construction being misunderstood ἐξευρήσεις was inserted to complete it. ['Non male abesset ἔξ. Noster Phoen. 977' Elmsley.]

361. ἄπορον κλ. κακῶν the metaphor of 'a sea of troubles,' πέλαγος κακῶν, cf. *Alkest.* 91 μετακύμιος ἄτας. So *Ion* 925 κακῶν κύμα, like δύστηνος κλύδων *Troad.* 691, cf. on *supr.* 49.

364. For the alliteration, see on *supr.* 340. τίς ἀντερεῖ; cf. *Alkest.* 615 οὐδείς ἀντερεῖ, 152 τίς δ' ἐναντιώσεται;

365. οὔτι ταύτη ταῦτα κτλ. 'it has not come to this—never think it,' i.e. I am not yet at the end of my resources: cf. *Hippol.* 41 ἀλλ' οὔτι ταύτη τόνδ' ἔρωτα δεῖ πεσεῖν, *Aesch. P. V.* 527. πω ironical, sometimes thus used in wishes or commands where ποτε might have been expected, as *Herakl.* 357 (in ironical reply to the vapouring of the Herald, 274—283) μή πω ταῖς μεγάλαισιν οὕτω καὶ καλλιχόροις Ἀθάναις | εἴη. See also Porson ad *Hecub.* 1268.

366 f. ἔτι has a threatening tone, cf. *Alkest.* 731 δίκας τε δώσεισιν τοῖσι κηδεσταῖς ἔτι. *Aesch. P. V.* 908. Cf. *infr.* 399. κηδεύσασιν i.e. Kreon, cf. on *supr.* 61.

370 f. χεροῖν dative. εἰς τοσοῦτον μ. ἀφίκετο cf. *infr.* 568, *Soph. El.* 14 τοσόνδ' ἐς ἥβης, *Thukyd.* 3. 49 παρὰ τοσοῦτον ἡ Μυτιλήνη ἦλθε κινδύνου.

374 f. ν. θήσω 'will lay them dead,' v. *infr.* 399 and on *supr.* 66. Cf. *Herod.* 3. 3 Αἰγύπτου τὰ μὲν ἄνω κάτω θήσω. πόσιν τ' ἐμόν But, as her plan matures, she conceives a punishment for Jason more lingering than death—cf. 1393 οὐπω θρηνεῖς· μένε καὶ γῆρας.

376. αὐτοῖς *dativus incommodi*. For the metaph. use of ὁδοί 'methods,' cf. *Thukyd.* 1. 122 ὑπάρχουσι δὲ καὶ ἄλλαι ὁδοί πολέμου ἡμῖν.

381 f. ληφθ. τεχνωμένη cf. *Antiphon κατηγ. φαρμ.* 3 ληφθεῖσαν τὸν θάνατον μηχανωμένην, v. on *supr.* 26. ὑπερβ. 'entering' (crossing the threshold), as παρελθεῖν *infr.* 1132. Cf. *Ion* 514.

384 f. τὴν εὐθείαν sc. ὁδόν, so τὴν ἐναντίαν τὴν ἔμπαλιν (*Lucian*), *Herodas mim.* 5. 53 (ἄγ', ἀλλὰ τὴν ἰθείαν). Cf. δι' ὀρθῆς *Soph. Antig.* 994. *Plato sympos.* 185 d. σοφοὶ *supr.* 314. The reference is to Medea's peculiar art (σοφὴ πέφυκας, 285), but this is sufficiently indicated by the following words, so that the gender follows the ordinary rule. Cf. on *supr.* 314.

386. 'And now (καὶ δῆ) suppose them dead (τεθνᾶσι).' δῆ=ἤδη, cf. *infr.* 1060, 1113. The rhetorical method in Greek of putting a supposed case is by the indicative mood, cf. *Androm.* 336 τέθνηκα δῆ σῆ θυγατρὶ, 'suppose me slain' etc., *Demosth. or.* 21 p. 563 ἤλωκεν ἤδη καὶ κατεψήφισται· τίνας τιμήσειν αὐτῷ προσδοκᾶς τὸ δικαστήριον; οὐχ ὀρᾶς ὅτι πλουτεῖ κτλ., *Alexis Ἰσοστάς.* 98, *Anaxandrides incert.* 52 (ἀλλ' ἔλαβεν αἰσχρὰν· οὐ βιωτόν ἐστ' ἔτι). Cf. also *Persius* 6. 27 ast vocat

officium 'but suppose there are claims upon me.' Latin however more usually in such cases employs the subjunctive.

390. Here a hint is given to prepare us for the episode of Aegeus, 663.

393 f. αὐτῇ opposed to δόλῳ *supr.* 391, and further explained by π. τὸ καρτερόν, 'in boldness I will go to the limit of resolution,' *i.e.* though a woman I will take the sword in hand: the expression is like εἰς πᾶν ἀφίγμαι *Hippol.* 284, cf. Eur. *El.* 57 χρείας ἐς τοσόνδ' ἀφιγμένη. Cf. *infr.* 403 ἔρπ' εἰς τὸ δεινόν.

397. Ἐκάτην see Note A. μυχοῖς Shrines of this goddess were often attached to private houses, cf. Hesychius ἐκαταῖα· τὰ πρὸ τῶν θυρῶν Ἐκάτης ἀγάλματα. Hence her names Προθυραία, Προπυλαία etc. Cf. also Aristoph. *Lys.* 63 and *schol.* on *Plut.* 596, Demosth. *Koron.* 39. Medea naturally would have a shrine of her great patroness in her private apartments.

399. πικροῦς conveys a threat, as often in tragedy *e.g.* *infr.* 1385: sometimes strengthened by ἔτι (v. on *supr.* 366) as Soph. *El.* 471, or by τάχα (v. on *supr.* 335). The use is parodied by Aristoph. *Thesm.* 853 πικρὰν Ἑλένην ὄψει τάχ', εἰ μὴ κοσμίως | ἔξεις.

402. ἔρπ' εἰς τὸ δεινόν *Hek.* 516 πρὸς τὸ δεινὸν ἤλθετε. Cf. *supr.* 394.

405. τ. Σισυφείois Sisyphus the son of Aeolus (Horace *carm.* 2. 14. 20) was the founder of Ephyra (Korinth). The adj. in -eios is used with a scornful emphasis, 'this grand marriage,' cf. Soph. *O. T.* 400 δοκῶν θρόνοισ | παραστατήσιν τοῖς Κρεοντείois πέλας.

407 ff. ἐπίστασαι δέ resumes the idea of 385, σοφοί μάλιστα κτλ. An assonance such as in 408, 9 occurs elsewhere in Euripides, as *Phoiniss.* 1478 πόλει δ' ἀγῶνες οἱ μὲν εὐτυχέστατοι | τῇδ' ἐξέβησαν, οἱ δὲ δυστυχέστατοι. Aristophanes laughs at it *wasps* 65 ἑμῶν μὲν αὐτῶν οὐχὶ δεξιώτερον | κωμῳδίας δὲ φορτικῆς σοφώτερον. So too in Latin, as Juvenal 10. 239 etc.

410—444. First Stasimon. The old order of things is changed. Men can no longer boast of their superiority to women. Poets can no longer decry the sex as fickle after Jason's perfidy. Indeed had the great poets been women, the tables would have been turned ere now. Medea trusted her lover, and has been miserably betrayed. Hellas is put to shame by this treatment of a foreigner and an exile (439). The deserted heroine is left without a refuge and a rival is reigning in her stead.

410 ff. ἄνω ποταμῶν 'backwards flow the waters of holy rivers,'

the proverb (used by Aeschylus acc. to Hesych.) denotes a complete reversal of conditions. Cf. *Suppl.* §20. Ovid translates it *Heroid.* 4. 5. 29 f., cf. Propert. 1. 15. 29. **ἱερῶν** v. on *supr.* 69. The plural παγαί signifies 'waters,' not 'founts,' cf. *Iph. T.* 1039 πόντου παγαί, Eur. *El.* §6 φέρονσα πηγὰς ποταμίας μετέρχουαι. So Aesch. *Pers.* 311. See also D'Orville *Charito* 1. 3. **δίκαι** the meaning is explained by 412, 413.

412 f. **θεῶν δ' οὐκέτι** The main antithesis is introduced by τὰν δ' ἐμὰν (415), the clause θεῶν δὲ coming in as *supr.* 264 q.v.; cf. *Hek.* 592 ff. γῆ μὲν κακὴ... χρηστὴ δὲ... δίδωσι καρπὸν, ἄνθρωποι δὲ κτλ. **Θ.** πίστις a 'pledge given in the name of the gods,' as ὁ, κοῖς θεῶν *Hippol.* 657.

415. **εὐκλ.** ἔχειν expeget. of στρέψουσι, 'shall work a change, bringing it into good repute.'

421 f. **παλαιγενέων.** Homer, Hesiod (*schol.*), Simonides of Amorgos, Archilochus etc. The latter was especially bitter in his attacks. *alludit per prolepsin ad poemata Archilochi, qui Euripidi π. erat licet non Medae.* (Musgrave.) **δοιδᾶν μοῦσαι** as θρήνων ὀδυρμοί *Troad.* 609, 'the strains of ancient lays shall cease to harp upon the fickleness of my sex.' **ὑμνεῦσαι** For the Ionic contraction, cf. *Hippol.* 167, *Iph. A.* 789, both lyric passages: Aesch. (in iambs), *P. V.* 645 πωλεύμεναι.

424 ff. The causal sentence (οὐ γὰρ κτλ.) precedes: 'otherwise (ἐπεὶ) I would have answered with a strain replying to the male sex.' Cf. *Ion* 1096 παλῖμφαμος αἰοιδά. There seems here an allusion to the sentiment of the Boeotian poetess Korinna, μέμφομη δὲ κῆ λιγυράν Μουρτίδ' ἰώνγα | ὅτι βανὰ φοῦς' ἔβα Πινδάρου ποτ' ἔριν.

425. **ᾤπασε** a poetic and Ionic verb, also *infr.* 516. For the constr. cf. *Iph. A.* 584 ἐν ἀντιποῖς βλεφάροισιν ἔρωτα δέδωκας: cf. Aesch. *Ag.* 1450 φέρουσ(α) ἐν ἡμῖν ὕπνον.

430. **ἀνδρῶν τε** instead of πολλὰ δὲ ἀνδρῶν κτλ. Cf. *Orest.* 22 παρθένου μὲν τρεῖς ἐφυμεν ἐκ μιᾶς... ἄρσην τ' Ὀρέστης, for ἔφν δ' Ὀρέστης κτλ.

432. **μαιν. κραδίᾳ** Sappho 1. 18 μαινόλα θύμῳ. Cf. *Hippol.* 1274. **διδύμους** cf. Pindar *Pyth.* 4. 209 διδυμαι γὰρ ἔσαν ζῳαί (of the Symplegades). Euripides rather affects two terminations for adj. in -os, cf. *supr.* 61, *Iph. T.* 154 φροῦδος (but *infr.* 491 φροῦδη πίστις), *infr.* 1192 (δῆλος), *Herakl.* 901 (ὀδὸν δίκαιον).

434 f. **ἀνάνδρου**, proleptic: κοίτας λέκτρον forms a single notion; cf. *Iph. T.* 857 εἰς κλισίαν λέκτρων δόλιον ὄτ' ἀγόμεν. Similarly λέκτρων εὐναί, etc.

438 f. Cf. Theognis 647 ἥδη νῦν αἰδῶς μὲν ἐν ἀνθρώποισιν ἄλωε, κτλ.

'The gracious spell of an oath (ὄρκ. χάρις) is departed, and reverence abides no more in the length and breadth of Hellas.' τᾷ μεγάλᾳ (as 'Ἑλλάς ἡ μεγίστη *Irh. A.* 1378) seems to have the force of 'this great empire' in modern phraseology.

439 ff. αἰθερία *i.e.* πρὸς αἰθέρα. So with the adjectives οὐράνιος, ἐφέλστιος, θιραῖος etc. Cf. *Soph. O. T.* 166 ἡνύσατ' ἐκτοπίαν φλόγα. *Gr. Gr.* 197 n. 7. πάρα (πάρεσι) οὔτε answered by (τῶν) τε, as often. [The MSS. have τῶνδε.] μεθορμ. v. on *supr.* 258.

444. For the force of the preposition in ἐπανιστάναι, cf. *infr.* 689.

445—625. Second Epeisodion. Jason appears and makes an attempt to smooth things down. He takes the line of professing readiness to do his best towards mitigating the results of Medea's unreasonable temper and of her reckless language, which has come to the ears of those in power (cf. *supr.* 287 κλύω δ' ἀπειλεῖν κτλ.) and has set them against her. He offers to provide whatever she may happen to want. This situation is well-conceived, as the tone assumed by Jason and his treatment of the matter as mere question of money naturally rouse Medea to even greater fury.

445. οὐ νῦν πρῶτον ἀλλὰ (v. on *supr.* 293), equivalent to ἦδεα μὲν καὶ πρόσθεν (*Theognis* 853) with rhetorical emphasis: cf. *Herod.* 5. 78 δηλοῖ δὲ οὐ κατ' ἐν μόνον, ἀλλὰ πανταχῇ, ἡ ἰσηγορίη ὡς ἔστι χρῆμα σπουδαῖον. So μὴ ἄπαξ ἀλλὰ πολλάκις (*Antiphon*) etc. ἀμήχανον (cf. *Shakespeare All's Well* Act 2 Sc. 1 'from her *inaidable* estate'), the word is common in tragedy and in the gnomic poets (*ἀμηχανία*).

448 f. κούφως φ. cf. ῥαδίως φέρειν, ἐναισιμῶς (*Alkest.* 1077), ἀπλῶς οὔτω φέρειν (*Irh. A.* 899), εὐκόλως φ. *Aristotle ethics* 1. 10. 12. So φαύλως φ. 'make light of' *Ar. birds* 961. ἐκπεσεῖ, 'will be banished,' serving as the pass. of ἐξελαύνειν.

455 f. ἀφῆρουν 'did my best to remove,' cf. *Orest.* 926 ἢ κεῖν' ἀφῆρει, 'went the right way to destroy.' For the (conative) imperf. of attempted action, see *Gr. Gr.* 246 n. 2, *infr.* 1145. ἀνιείς (not ἀνίης) is the Attic form of the 2nd sing. pres. See *Rutherford N. Phrygn.* p. 316. μωρίας the genitive as *Orest.* 227 ὅταν ἀνῇ νόσος | μανίας. *Gr. Gr.* 225.

458 f. καὶ ἐκ τῶνδε 'even as matters are,' *Hippol.* 705, *Thukyd.* 4. 17 ὡς ἐκ τῶν παρόντων. τὸ σὸν 'your interest' (cf. *supr.* 346), so in the plural *Irh. T.* 766 τῶν σῶν. Cf. *Soph. El.* 251 τὸ σὸν σπεύδουσ' ἅμα καὶ τοῦμὸν αὐτῆς ἦλθον. In *Herc. fur.* 165 τοῦμὸν stands for 'my policy (or behaviour).'

464 f. τοῦτο *i.e.* παγκάκιστε, cf. *Irh. T.* 827 ᾧ φίλτατ', οὐδὲν ἄλλο, φίλτατος γὰρ εἶ. γλώσση (instrumental dat.) not superfluous, but

distinguishing what can be *expressed* from what may be *felt*. Cf. *Soph. Ai.* 1012 ποῖον οὐκ ἐρεῖ κακόν;

466. ἦλθες retorts Jason's ἦκω in *supr.* 459 (Verrall).

471. εὖ δ' ἐποίησας μολῶν 'you did well to come,' *i.e.* I am glad that you came, cf. *Iph. A.* 642, Herod. 5. 24 εὖ ἐποίησας ἀφικόμενος, Lysias *or.* 28. 8. Cf. εὖ (καλῶς) ποιῶν in the sense of 'and a good thing too' Aristoph. *peace* 271 εὖ ποιῶν γε ἀπόλλωλε, Demosth. *or.* 19 p. 353. Similarly, εὖ γε δρῶντες Mnesimachus 8 (Kock II. p. 442).

472 f. κουφισθήσομαι is one of several technical medical terms, like ῥῶν ἔσομαι *Ion* 875, employed by Euripides. Cf. Aristotle *probl.* 894^a 23 ὅταν τι πεφθῇ, κουφισθὲν διεγείρεται 'wakes relieved.' κλύων parallel to λέξασα, the pres. having by usage an aorist force, cf. *supr.* 287, *Iph. T.* 768 σήμαινε... ὅ τι χρή κλύοντά σου λέγειν.

474. 'I will begin at the beginning in my reply,' cf. *Iph. A.* 349 ταῦτα μὲν σε πρῶτ' ἐπῆλθον ἵνα σε πρῶθ' ἡῦρον κακόν. The expression τῶν πρώτων πρῶτον is technical in rhetoric.

475. ἔσωσα κτλ. *schol.* πλεονάζει ὁ στίχος τῷ ὁ. For the *sigmatism* of the line (which was ridiculed by the comic poets *e.g.* Plato com. 30 ἔσωσας ἐκ τῶν σίγμα τῶν Εὐριπίδου) cf. *Alkest.* 614 ἦκω κακοῖσι σοῖσι συγκάμνων, τέκνον, to which other passages might be added. It is not however confined to our author. Aeschylus has ὡς ἔως ἔλευσας αὐγὰς, *Pers.* 710. Sophokles *O. T.* 1481 ὡς τὰς ἀδελφὰς τάσδε. Cf. also Thukyd. 4. 31 ἀνηγάγοντο νυκτὸς ἐπ' ὀλίγας ναῦς τοὺς ὀπλίτας πάντας ἐπιβιάσαντες. See Lobeck *paralip.* p. 16. Heraklides Ponticus (III. 376 b) mentions a hymn to Demeter by Lasus of Hermione composed without a sigma.

477. πεμφθ. ἐπιστάτην For this use of the subst., cf. *supr.* 271, *Hel.* 99 μνήστηρ ποθ' Ἑλένης ἦλθεν 'came to woo,' Eur. *EL.* 135 ἔλθοις λυτήρ, *Herc. fur.* 786, *Ion* 297. Cf. also Propertius 3. 11. 9.

479 f. δράκοντα cf. Juvenal 14. 114 *Hesperidum serpens aut Ponticus*. ἀμπέχων κτλ. cf. Lykophron *Alex.* 1310 νάκην | ὀρακοντοφρούροισι ἔσκεπασμένην σκοπαῖς.

484. πρ. μᾶλλον ἢ σοφωτέρα *i.e.* προθυμοτέρα ἢ σοφωτέρα 'led by passion rather than prudence.' For the second comparative, idiomatic in Greek where two qualities or aspects of the same subject are contrasted, cf. Isokrates *or.* 6. 24 ἀναγκαῖον ἦν συντομώτερον διαλεχθῆναι ἢ σαφέστερον περὶ αὐτῶν, Herod. 3. 65 (ταχυτέρα ἢ σοφωτέρα). Cf. in Latin, *libentius quam verius* Cicero *Mil.* 29, *acrior impetu quam compositior pugna fuit* Livy 28. 22.

492 f. ἢ—ἢ the alternatives follow paratactically, cf. *supr.* 235.

503. καλῶς, for the ironical tone cf. *infr.* 587.

508. *πολλαῖς* 'in the eyes of many women,' like *παρ' ἐμοί*, 758. The dat. here as *infr.* 579.

512. *μόνημόνοις*, cf. *Iph. A.* 75 *ἐρῶν ἐρῶσαν ᾗχετ' ἐξαναρπάσας*, Aesch. *P.* I. 987 *νέον νέοι κρατεῖτε*. Soph. *O. C.* 1259 *γέρων γέροντι*.

514. *ἡ ἔσωσά σε* more pointed than *ἡ τεκοῦσά σε* would have been. For the variation from the subst. (*παῖδας*), cf. *Hippol.* 1278 *ὅσα τε γὰ τρέφει*.

515. *ὅς κίβδ.* ᾧ the subj. without *ἄν* after the relative, an epic usage not unfrequent in tragedy in general statements, e.g. Soph. *O. T.* 1231. It occurs very occasionally in prose. Gr. Gr. 269, n. 2.

519, 20. Cf. on *supr.* 267, 8.

519 f. *δεινὴ τις* With adjectives *τις* often has much the same force as *πῶς* with adverbs etc. (*supr.* 119), as we say 'her fury is something terrible.' *συμβ.* *supr.* 44.

521. Jason now replies, answering the various points made by Medea. Here again (cf. on *supr.* 445) the tone he adopts in treating the matter as one to be explained away—*δεῖ με μὴ κακὸν φῦναι λέγειν* (521)—has the effect of enraging rather than soothing Medea.

523. *ἄκροισι λαίφ. κρασπέδοις*. See on *supr.* 258.

525. *ἐπειδὴ καὶ λίαν π. χ. καὶ* emphasizes the whole phrase, as Soph. *O. T.* 412 *λέγω δ', ἐπειδὴ καὶ τυφλὸν μ' ἠνείδισας*. Cf. *infr.* 672.

528 f. The meaning is 'you are discerning enough to know the truth of what I say, but you do not like hearing it said.'

530. *τόξοις ἀφύκτοις* v. on *infr.* 634. *τοῦμόν δέμας* equiv. to *ἐμέ*, but (as often in this periphrasis) with an idea of physical beauty.

531 f. *θῆσομαι* 'reckon,' a metaph. from accounts. *ὅπη γὰρ οὖν οὖν* strengthens *ὅπη*, as Aesch. *Cho.* 96 *ὥσπερ οὖν ἀπώλετο*.

533. *μεῖζω* κτλ. the gen. *τῆς σωτηρίας* is causal, 'for saving me': cf. Soph. *Trach.* 288 *τῆς ἀλώσεως*. Wecklein understands it as a comparative dependent like *ἡ δέδωκας* on *μεῖζω*.

537. *μὴ πρὸς ἰσχύος χάριν* a prepositional phrase instead of an adverb, like *ἐς ἀμβολὰς* etc. Cf. Soph. *Phil.* 594 *πρὸς ἰσχύος κράτος*.

542. *ὑμνῆσαι* depends on *εἴη*.

545. *ἄμιλλαν λόγων* 'it was you (σύ) who provoked a war of words,' cf. *Orest.* 921 *ὁμόσε χωρεῖν τοῖς λόγοις*. For *λόγων* defining gen. cf. on *supr.* 153.

547 f. *δείξω γεγώς* *supr.* 26, cf. Thukyd. 5. 9. *μέγας φ.* 'a powerful friend.'

549. Medea makes a movement of impatience at this surprising contention. *ἔχ' ἥσυχος* like *ἄφοβος ἔχε* *Orest.* 1273, cf. Aristoph. *Plut.* 127 *ἔχ' ἥσυχος*. The usual constr. is with the adverb.

553. γῆμαι *i.e.* τοῦ γῆμαι, cf. *Herakl.* 297 οὐκ ἔστι τοῦδε παισὶ κάλλιον γέρας ἢ πατρὸς ἐσθλοῦ κάγαθοῦ πεφυκέναι (Weckl.).

556. ἄμιλλαν πολύτεκν. *i.e.* a desire to see whether a first or second wife would be more fruitful in offspring. Cf. φιλόπλουτον ἄμιλλαν *Iph. T.* 411 (Paley).

563. ξυναρτίσας γένος 'by uniting in one family.'

564 f. σοὶ γὰρ τί δεῖ παίδων, the usual construction. Euripides has the accus. in several passages, as *Iph. A.* 1130 οὐδὲν κελευσμοῦ δεῖ με. The connexion is, why should you fret at my strengthening our position in the world (εὐδαιμονοῦμεν, cf. *infr.* 597), seeing that (γὰρ) you have children already and the maternal instinct is satisfied? λυεῖ λυσিতেλεῖ, as *infr.* 1107, 1359.

568. εἰς τοσ. ἦκετε 'μωρίας *ni fallor*' (Elmsl.), and this no doubt would be the word if a genitive were expressed, but the speaker leaves *εἰς τοσοῦτον* to be interpreted by the following ὥστε κτλ.

572. τίθεσθε 'consider,' cf. *Iph. A.* 607 ὄρνιθα μὲν τόνδ' αἰσιον ποιοῦμεθα, and on *supr.* 66.

575. εὖ...ἐκόσμησας cf. *Troad.* 901 τὸ σὸν κακὸν κοσμοῦσα, Plutarch *Solon* 15 λόγῳ καὶ φανλότερα κοσμήσαι πράγματα δεινός. See *infr.* 581 ἄδικα εὖ περιστελεῖν.

578—582. Euripides seems again to be speaking in his own person, cf. 215.

579. ἐμοὶ 'in my opinion,' cf. *supr.* 508. Gr. Gr. 232. 5. Such a man's momentary gain is repaid by enormous loss, since he is tempted on to reckless iniquity (πανουργεῖν) in which he is found out and punished. ζημία combines the notions of loss and punishment.

581. εὖ περιστελεῖν, εὖ 'cleverly,' cf. *Phoiniss.* 1126, Aristoph. *equit.* 195 εὖ νῆ τοὺς θεοὺς | καὶ ποικίλως πως καὶ σοφῶς ἤνιγμένος. So Soph. *O. C.* 807, *Hec.* 1191 τᾷδικ' εὖ λέγειν 'cleverly present.' For the metaph. sense of περιστ., cf. *frag.* 460. 2 περιστέλλαι καλῶς. Cf. also Lucian *Icarom.* 29 p. 736 ἐπιπλάστω σχήματι κατάπτυστα ἤθη περιστέλλοντες.

583 f. ὥς καὶ σὺ *supr.* 302. ἐκτενεῖ 'will lay you low,' a metaphor from wrestling (cf. Ar. *equit.* 481 παραστορῶ), as *Iph. A.* 1013 ἀλλ' οἱ λόγοι γε καταπαλαίουσιν λόγους, *Herc. fur.* 889, Ar. *frogs* 878 στρεβλοῖσι παλαίσμασιν ἀντιλογοῦντες. Technical expressions from the ring are not uncommon, as *Phoiniss.* 888 (ἀνατρέπειν), *Orest.* 434 (διὰ τριῶν ἀπβλνμαι), *Iph. A.* 66 (ὑπελθεῖν). So δυσπάλαιστος *Alkest.* 888, κείσθαι πεσοῦσαν *Troad.* 467. Also in the orators, as Aeschin. *Ktesiph.* 28 (ἀντιδιαπλέκειν).

586. φίλων object. genit. after σιγῇ, as after κρίφα, *c.g.* Thukyd. 1. 108 κρίφα τῶν ἄλλων ξυμμάχων.

589. τολμᾶς 'bring yourself to.' Cf. *infr.* 816, 1046, and Monk on *Alkest.* 275 μὴ τλῆς με προδοῦναι.

590f. 'It was not that idea that prevented you, but' etc. βάρβ. λέχος 'a foreign wife,' cf. *infr.* 593 γῆμαί με λέκτρα βασιλέων. So often εὐνή in Euripides, *c.g.* *Iph. A.* 1355 τὴν ἐμὴν μέλλουσιν εὐνὴν μὴ κτανεῖν. ἐξέβαινε 'was like to prove,' cf. *Herc. fur.* 537 καὶ τὰμ' ἔθνησκε τέκν', ἀπωλλύμην δ' ἐγώ.

597. λυπρὸς which (to me) would be nothing but pain, developed in ὅστις κτλ. εὐδαίμων *i.e.* furnished with material comfort. κνίζοι optat. by assimilation to γένοιτο.

599. οἶσθ' ὡς μετευξει καὶ σ. φανεῖ; Elmsley reads μέτευξαι, which is approved by Cobet *var. lect.* 101. The expression will in that case be like *Herakl.* 451 ἄλλ' οἶσθ' ὃ μοι σύμπραξον; Hermippus *Μοῖραι* 43 (οἶσθά νυν ὃ μοι ποιήσον;) and other passages in which the 2nd pers. of the imperative is used in a dependent clause after οἶσθ' ὃ: cf. Matth. Gr. Gr. p. 750. καὶ—φανεῖ will then be parenthetic, as *Troad.* 726 ἄλλ' ὡς γενέσθω καὶ σοφωτέρα φανεῖ· μήτ' ἀντέχου τοῦδ', εὐγενῶς δ' ἄλγει κακοῖς, μήτε κτλ. But although the imperative was doubtless the prevailing Attic idiom (see Greg. Cor. p. 18), the future also occurs *Cycl.* 131 οἶσθ' οὖν ὃ δράσεις; cf. *Iph. T.* 759 ἄλλ' οἶσθ' ὃ δράσω;—as well as other variations, *c.g.* *Soph. O. C.* 75 οἶσθ', ὦ ξέν', ὡς νῦν μὴ σφαλῆς; and the 3rd pers. of the imperative *Iph. T.* 1203 οἶσθά νυν ἃ μοι γενέσθω; *i.e.* ἃ μοι γενέσθαι βούλομαι. Cf. also *Hec.* 998 οἶσθ' οὖν ἃ λέγει σοί τε καὶ παισὶν θέλω; *Suppl.* 932 ἄλλ' οἶσθ' ὃ δρᾶν σε βούλομαι; There appears therefore no sufficient reason for doubting the text here. The expression is equiv. to οἶσθ' ὡς μετευξαμένη σοφωτέρα φανεῖ; 'if you change your prayer as I advise, you will show more wisdom.'

605. τί δρῶσα In this fine retort the active (γαμούσα) said properly of the man reflects pointedly on Jason's conduct—θέλει δὲ εἰπεῖν· ἄρα τοιοῦτον ἔργον ποιοῦσα <οἶον> σύ; *schol.* A similar effect is, I think, given by Klytaemnestra's use *Iph. A.* 847 of the word μνηστεύειν (properly of the man 'to court') to emphasize the false position in which she has been placed, ἄλλ' ἣ πέπονθα δεινά; μνηστεύω γάμους | οὐκ ὄντας, ὡς εἴξασιν. (The use in Ap. Rhod. 2. 511 is exceptional.)

607. καὶ σοῖς ἀραία γ' 'yes and to thy house I am now a curse,' *i.e.* you have driven me to retaliate by bringing it to ruin. Jason of course does not suspect how soon this is to be proved true. Medea afterwards (v. 771 *infr.*) carefully dissembles her purpose to avoid exciting

suspicion; but the outburst here at the thought of her hated rival, suggested by Jason's *τυράννοις* (cf. *supr.* 287, 8), is a natural touch of feminine character. *τυγχάνειν ὦν* is common in Thukydides, and Greek generally, as equiv. to *εἶναι* with reference (more or less emphatic) to the position at the moment.

608. *ὥς οὐ κρινοῦμαι* an elliptic constr. (cf. *ὅπως* with the future indic. in exhortations) for *ἔσθι ὥς κτλ.* not unfrequent in Euripides. *τὰ πλείονα* cf. Soph. *O. C.* 36 "*τὰ πλείονα* 'the details foreshadowed.' In Eur. *Med.* 609 the genitive brings this out: 'Enough—I will not dispute with thee on the further aspects of the matter'" (Jebb).

612. *σύμβολα* The custom was for host and guest to break a counter (*ἀσπράγαλον schol.*), each retaining half to establish a claim for future recognition and hospitality. In this case Jason would send one half to a *ξένος* while that corresponding would be kept by Medea as a 'letter of introduction' (= *δίπλωμα* Cicero *fam.* 6. 12; cf. Tac. *hist.* 2. 54) on her arrival. So a coin was used (*ἡμίτομόν τι νομίσματος* Pollux 9. 71) in acknowledging a commercial obligation.

618. *ἀλλ' οὖν* 'well then,' etc.

622 f. *νεοδμήτου* cf. *infr.* 1363 n. *ἐξώπιος* = *ἐξω δωμαίων*, 'outside her chamber,' *δῶματα* referring to the inner apartments. Cf. *infr.* 1132 (*δόμους*). The phrase *δ. ἐξωπ.* is ridiculed by Aristophanes (*Thesm.* 881). It does not occur in the other tragedians.

625. 'Thou wilt contract a marriage thou wouldst fain disown (be quit of),' *ἀρνεῖσθαι* as *ἀπειπεῖν*, *ἀναίνεσθαι*.

626—657. Second Stasimon. The theme of the Chorus is a warning against the excessive passion of love. 'Medea abandoned all for Jason and now is left forlorn. But love in moderation is the most gracious boon of heaven. May our own wedded lives be not troubled by unlawful desires or jarring quarrels! Medea alas! is now an exile, homeless and loveless—the worst of all misfortunes. Duplicity such as Jason's deserves to bring the author of it to a bad end.'

626 ff. *ἔρωτες κτλ.* 'the passion of love when it cometh uncontrolled doth bring to man neither glory nor fair repute: yet, if in milder mood she draweth near, winsome beyond compare is the Kyprian goddess.' *ἄλῃς ἔλθοι, i.e. μετρίως* (Hesych.), cf. *infr.* 633, com. frag. *adesp.* Kock III. p. 436 *οὐδὲ τὴν νευρὰν Ἐρως | μετρίως ἐνέτεινεν, ἀλλ' ὅσον εἶχεν ἰσχύος*, Eur. frag. 550. *ἄλῃς* with a verb is epic: the ordinary use is as 557, 1103. For the sentiment, cf. *Iph. A.* 543—606 a chorus closely resembling this in ideas and expression.

631 f. *ἐπ' ἐμοί* 'against me'; an epic usage, e.g. Homer *A.* 382,

not unfrequent in tragedy, as Aesch. *Ag.* 375 ἐπ' Ἀλεξάνδρῳ τείνοντα τόξον. So *P. V.* 1075 (ἐπ' ἐμοὶ ῥιπτιέσθω πυρὸς βόστρυχος). Cf. Meleager *A. P.* 5. 215 αἰὲ δ' ἐπ' ἐμοὶ πτηνὰ χέοντα βέλη. Contrast *Herc. fur.* 984 ἄλλω δ' ἐπεῖχε τόξα. ἄφυκτον οἰστὸν see Note A.

635. 'And never may dread Kypris afflict me with a disputatious temper or restless jealousy and madden my soul with longing for strange loves. May she favour peaceful married life and wisely assort with whom each of us is to wed.'

642 f. ἀμηχ. cf. Pindar *Pyth.* 2. 54. See *supr.* 446. δυσπέρατον 'hard to find a way out of,' cf. Juvenal 3. 165 *haud facile emergunt quorum virtutibus obstat Res angusta domi.*

644. οἰκτρότατον ἀχέων accus. in appos. to the sentence, cf. *Orest.* 962 τιθεῖσα λευκὸν ὄνυχά διὰ παρηγῶν, αἱματηρὰν ἄταν, *infr.* 1197.

645. 'Ere that (πάρος) by death, O by death, may I be overcome and make an end of this life.' ἀμέραν cf. *Hel.* 364 λυπρὰν ἀγουσάν ἡμέραν. ὕπερθεν cf. *Bacch.* 904 ὕπερθε μύχθων.

649 f. For the emphasis given to εἶδομεν by the following οὐκ ἐξ ἐτ. κτλ., cf. *Herakl.* 5 οἶδα δ' οὐ λόγῳ μαθῶν. φράσασθαι 'recognize.'

655 f. καθαρὰν the epithet really applies to φρενῶν, cf. on *supr.* 209. ἀνολέξαντα v. 810 n., *infr.* 1233.

657. ἐμοὶ μὲν the antithesis ἄλλοις δὲ is left to be supplied in thought. Thus often in the orators ἐγὼ μὲν οὐκ οἶμαι, Demosth. p. 481 etc. The effect is reproduced by emphasizing ἐμοί. Cf. *Suppl.* 771.

658—818. Third Epeisodion. The prospect of a safe retreat which had been in Medea's thoughts (cf. *supr.* 390) now actually presents itself in the chance arrival of Aegeus, king of Athens, by ship (677) at Korinth. He had gone to Delphi to consult the oracle on his childlessness, and Medea promises the aid of her skill (713) in procuring him offspring *on condition that he grants her refuge and protection at Athens.* Two reasons, one general the other special, may justify the introduction of this scene. In the first place, Euripides (like other poets, see *Introd.* p. xv) takes an opportunity of bringing the Medea-legend into connexion with Athens, displaying her as a country faithfully discharging ancient obligations (719 δίκαιος ὦν) and as the protector of the friendless—ἀεὶ ποθ' ἦδε γαῖα τοῖς ἀμηχάνοις | σὺν τῷ δικαίῳ βούλεται προσωφελεῖν *Herakleidae* 329. To avoid prolixity, the poet supposes Medea and Aegeus already known to one another. In the second place, by showing her anxious to secure a retreat and trusting in the pledge given by Aegeus, Euripides throws into the background Medea's supernatural powers and presents her as a more human figure

than had she relied wholly on her magic arts to escape retribution at the hands of man. Thus the fine scene 1016 ff. where her thirst for revenge struggles with the promptings of a mother's love produces its full effect.

660. σοφοῦ appears to be a complimentary epithet not conveying any especial significance.

665. ἄπαις γὰρ 'was it because' etc., πρὸς θεῶν being merely interjectional. δεῦρ' αἰεὶ as *Suppl.* 788 ἄγαμόν μ' ἔτι δεῦρ' αἰεὶ χρέος ὤφελε κτείσαι.

667. εὐνῆς ἄζυγες γαμηλ. 'I have a wife joined to me by wedlock's tie,' for the poetical fulness of expression (as Homer *ῥ.* 250 δηρὸν γὰρ ἔδητέος ἦεν ἄπαστος) cf. *Iph. A.* 982 σὺ δ' ἄνοσος κακῶν γ' ἐμῶν and many similar phrases. For the gen. εὐνῆς (as πᾶλον ἄζυγα λέκτρων *Hippol.* 546) v. *Gr. Gr.* 228 n. 2.

671 f. For μέν in interrogations, v. *infr.* 1124. ἐπεὶ τοι καὶ the following words σοφῆς κτλ. are emphasized by καί, the reference being to σοφώτερα, 670. For the collocation, cf. *Herakl.* 747 θείην· ἐπεὶ τοι καὶ κακὸς μένειν δόρυ, *Eur. frag.* 781. 53, Plato *republ.* 567 e ἐπεὶ τοι καὶ πιστότατοι αὐτῷ εἰσί.

674. ἀσκού κτλ. 'he forbade me to unloose the wineskin's pendent foot,' a euphemism signifying that he must preserve strict chastity. There is a similar ambiguity of expression in Epikrates *frag.* 10.

679. 'Son of Pelops, and a man (as they say) of upright mind,' cf. *Hippol.* 11 ἀγνοῦ Πιπθέως παιδεύματα.

681. τρίβων τὰ τοιάδε, with the genit. *Bacch.* 717 καὶ τις πλάνης κατ' ἄστν καὶ τρίβων λόγων: cf. *Eur. frag.* 473 λέσχης ἀτρίβωνα.

684. τί γὰρ 'why, how is it that,' etc. Aegeus, who up to this point has been occupied with his own troubles, is struck by the melancholy tone in which Medea pronounces line 683.

689 f. ἐφ' ἡμῖν 'besides me,' for the force of ἐπὶ cf. ἐπιγαμεῖν of a man marrying again, *Alkest.* 305 καὶ μὴ 'πιγῆμης τοῖσδε μητρυιὰν τέκνοισ. (Similarly Klytaemnestra (referring to Cassandra) says of Agamemnon ἀλλ' ἦλθ' ἔχων μοι μαινάδ' ἐνθεον κόρην | λέκτροις τ' ἐπεισέφρησε *Eur. El.* 1033.) The words δεσπότιν δόμῳ give the point of Medea's grievance. Glauke was to have the position and privileges of a wife: cf. *infr.* 965. οὐ πον 'surely he has not...' cf. *El.* 235 οὐ πον σπανίζει τοῦ καθ' ἡμέραν βίου; Also occasionally in the strengthened form οὐ τί πον, *Ion* 113, *Herc. fur.* 966, cf. *Aesch. P. V.* 263 (μὴ ποῦ τι προύβης κτλ.), οὐ δὴ πον.

693. μέγαν γ' ἔρωτα κτλ. sc. ἐρασθεῖς, 'yes, seeking a grand

alliance he proved himself untrue,' μέγαν γ' ἔρ. answers πότερον ἐρασθεῖς, as *Iph. A.* 1364 AX. αἰρεθεὶς ἐκάν. ΚΛ. πονηράν γ' αἶρεσιν, μαιφονεῖν. In μέγαν (explained by 695) the same contemptuous tone appears as *supr.* 405. πιστὸς οὐκ κτλ. is not a separate statement, which would require a connecting particle, but (as Verrall says) part of the answer, in which μέγαν γ' ἔρ. bearing the chief stress comes first.

694 f. ἔτω *i.e.* 'enough of him!' an exclamation of disgust. *valeat, malitia si modo est quam praeiicias* (Buchanan). ἀνδρῶν τ. κτλ. develops μέγαν γ' ἔρωτα κτλ. above.

696. δίδωσι for the tense cf. *infr.* 950, 1205, 1319.

702 f. ἐπήνεσα *supr.* 64. λόγῳ μὲν οὐχί κτλ. 'he pretends to oppose it (οὐκ ἔῃ), but in fact he wishes to endure it.' Cf. *Alkest.* 1071 *χρῆ δ' ὅστις εἴ συ καρτερεῖν θεῶν δόσιν* (Elmsl.).

709. οὕτως 'so may you...' *i.e.* on this condition, like *sic* in Latin.

710. καὐτὸς ὄλβιος θάνοις. Nauck would read θάλοις, Schneidewin σθένις, but the form of the expression is due to the well-known Greek sentiment *χρῆ δ' οὐποτ' εἰπεῖν οὐδέν' ὄλβιον βροτῶν | πρὶν ἂν θανόντος τὴν τελευταίαν ἰδῆς | ὅπως περάσας ἡμέραν ἤξει κάτω*, *Androm.* 100. 'And at the end you may die content!' *i.e.*, after a prosperous career, and with children of your own—the crowning felicity of life, cf. *supr.* 489 f.

711. τόδε *i.e.* 'in meeting me.'

713. Cf. *Hec.* 358 ἐρᾶν τίθησιν, *supr.* 696.

717. εἰς τοῦτο φροῦδος, herein am I wholly at a loss, cf. *Orest.* 390 *τὸ σῶμα φροῦδον, τὸ δ' ὄνομ' οὐ λέλοιπέ με.*

719. δίκαιος ὧν 'thus fulfilling what is due from me.'

723. οὐ μὴ μεθῶ Gr. Gr. 292.

724 f. αὐτῇ 'of your own free will.' πόδα the accus. added to the passive on the same principle as in such phrases as Eur. *El.* 94 (*τειχέων μὲν ἐντὸς οὐ βαίνω πόδα*) etc.; an extended use of the common internal accus. in the phrases *πορεύομαι ὁδόν, et sim.* See on *supr.* 92. καὶ ξένοις *i.e.* (in the opinion not only of my own nation) but also in that of the people of Corinth.

727. Medea is diffident in making this suggestion and concludes rather hesitatingly, ἔχοιμ' ἂν πάντα—πρὸς σέθεν—καλῶς. This seems to excuse what would otherwise be a slovenly mixture of the expression πάντ' ἔχειν and ἔχειν καλῶς.

728. μῶν οὐ; for the strengthened form, cf. *Troad.* 709 μῶν οὐ τὸν αὐτὸν δεσπότην ἡμῖν ἔχειν;

730 ff. τούτοις, ὀρκίοισι μὲν κτλ. The text here must be regarded

as uncertain (see Appendix), but *καπικηρυκείματα* (not *-μασιν*) is shown by the *scholia* to have been the original reading. *ἄγουσιν ἐκ γ. ἐμέ*, 'if they try to drag' etc. [It is very possible that Kirchhoff is right in supposing a line lost after 733.]

736. *πολλήν* almost 'over-much'; much, seeing that I have given my word: cf. *Iph. A.* *μακροὺς δὲ δοῦλος ὧν λέγεις λόγους*. So Pindar *Nem.* 10. 35 (*βραχύ*), *Herc. fur.* 19 (*μέγαν*).

739 f. *ἔχοντα* see *supr.* 58 n., *infr.* 810 n. *τὸ σόν* *supr.* 346.

742. *συντιθείς* as well as *ὄμνυ* governs *γένος*, cf. *supr.* 147.

746. *έκουσίῳ τρώπῳ* = *έκουσίως*, a periphrastic form for the corresponding adverb rather affected by Euripides; cf. *El.* 282 *ἀναγκαίῳ τρώπῳ*, *Hel.* 15+7 *ποιητῷ τρώπῳ* (= *δολίως*), *Orest.* 1040 (Fraccaroli, *de Eur. scribendi arte*).

749 f. *πάθοις*; represents *πάθοιμι* said by Aegeus. *δυσσεβοῦσι* i.e. *ἐπιόρκους* (Paley).

753. *πράξας' ἃ μέλλω* sc. *πράσσειν*. *τυχούσ' ἃ βούλ.* *supr.* 338.

755 f. *ὧν τ' ἐπίνοιαν κτλ.* i.e. *ἃ σπεύδεις, ἐπίνοιαν κατέχων αὐτῶν*.

758. *παρ' ἐμοί* cf. *Soph. Trach.* 589 (v. *supr.* 579). *δεδόκησαι* an Ionic form, cf. *κεχάρημαι* (*χαίρω*).

759 ff. Aegeus having left the stage, Medea in fierce exultation (*νῦν καλλίνικοι*, 760) pours out the full details of her scheme of vengeance to the Chorus. They have bound themselves to silence (267), but now on hearing fully what she meditates protest (806) against so fearful a crime. Can a mother kill her children? Yes, replies Medea, herein is a wife's exquisite revenge—*οὕτω γὰρ ἂν μάλιστα δηχθείη πόσις* (812).

759. *Δίκη τε Ζηνὸς* *supr.* 169.

765. Here *ἐκ τοῦδ' ἀναψ.* carries on the nautical metaphor in *ἐκάμνομεν* (cf. Aesch. *Sept.* 194) and *λιμὴν*: see on *supr.* 258, i.e. 'on him will I rely for safety in my new abode.' Cf. *Herc. fur.* 478.

768. *δέχου δὲ μὴ πρὸς ἡδονὴν λόγους* 'prepare to hear words not framed to please,' i.e. spoken in earnest, not a discourse whose aim is to captivate an audience; cf. *Orest.* 763. *δέχου* as *supr.* 175.

773. 4. These two lines are probably inserted in explanation of 772.

776. *οὐχ ὥς λιποῦσ' ἂν* represents *οὐκ ἂν λιποίμι*, Gr. Gr. 255. Cf. Thukyd. 7. 67 *ὥς τῶν γε παρόντων οὐκ ἂν πράξαντες χεῖρον* 'could not possibly be in a worse position.'

780. *οἰκεῖν* as in *supr.* 314 (*ἐἰτέ μ' οἰκεῖν*) 'continue to reside in.' *δῖον* like *ὥς δὴ* to indicate the mental attitude, real or supposed, of the agent, cf. *Iph. T.* 1337 *κατῆδε βάρβαρα | μέλη μαγεύουσ' ὥς φόνον*

νίξουσα δῆ, *Orest.* 1320 ὡς δῆθεν οὐκ εἰδὺα τάξειργασμένα. [I have made this correction of the MSS. τήνδε μὴ φεύγειν χθόνα. The *schol.* has γράφεται δῆθεν μὴ φεύγειν χθόνα, ἔν' ἧ ἀντὶ τοῦ ὡς δῆ παραιτησαμένους τὴν φυγὴν. If a gloss μὴ φεύγειν on οἰκεῖν had supplanted that word in the text, it is likely that the metre would have been restored by τήνδε, as τήνδε μὴ φεύγειν χθόνα occurs *infr.* 935. Elmsley suspected that δῆθεν was part of the original reading here, tentatively proposing δῆθεν <ἰκεσίω λόγῳ>.]

782. ἀμφιθῆ χρότ' *infr.* 975.

786. ῥῥωξα *supr.* 64.

788. οὐτις ἔστιν ὅστις κτλ. *usitatus esset* οὐκ ἔστιν, οὐδὲς ἔστιν, *tis ἔστιν, sequente scilicet ὅστις* (Elmsl.), v. *infr.* 1336. The exact force is as Hermann remarks (*ofusc.* III. 212) non est aliquis qui eos servet, i.e. non est aliquis, qui, quisquis sit, eos servet. The phrase is rather a favourite with Eur. (cf. *Alkest.* 848; *Iph. Aut.* 972, etc.) and is probably parodied by Aristoph. *peace* 316 οὐτι καὶ νῦν ἔστιν αὐτὴν ὅστις ἐξαιρήσεται.

793. ἔτω (in a different tone from *supr.* 694) 'it must come,' cf. *infr.* 814.

800. κακὴν κακῶς *infr.* 1383, see on *supr.* 512. Aristoph. *equit.* 2.

804. βαρεῖαν ἐχθροῖς κτλ. The sentiment is not meant to reveal barbarity in Medea's character, but is in keeping with the principles of early Greek morality, as we find in Pindar and the gnomic poets. Indeed so much was 'to do harm to one's enemies' accepted as natural, that even to kill the children of a defeated foe as a measure of precaution was thought excusable, cf. *Herakl.* 1005, *Androm.* 520, etc.

810. πάσχουσιν the change to the accus. is due to the infinitive (πάσχουσάν σε λέγειν) as is common when the participle precedes an infin., e.g. Plato *Krito* 51 d προσαγορεύομεν...ὥ ἂν μὴ ἀρέσκωμεν ἡμεῖς ἐξεῖναι | λαβόντα τὰ αὐτοῦ ἀπίεσαι ὅποι ἂν βούληται, *supr.* 655, 739. Sometimes the construction reverts to the dative for the sake of clearness, as Homer X. 107 ἐμοὶ δὲ τότ' ἂν πολὺ κέρδιον εἶη | ἄντην ἢ Ἀχιλλῆα κατακτείναντα νέεσθαι | ἡέ κεν αὐτῷ δλέσθαι.

815 ff. She addresses the Nurse. δεσπόταις generalizing plur., cf. *supr.* 61.

819—860. Third Stasimon. The promise of Aegeus to grant refuge and protection to Medea leads to an ode in praise of Athens, the home of enlightenment and culture. But the Chorus who know the crimes she meditates doubt whether Athens will receive a murderess (841).

There is still time to repent (846). The children's innocent pleading may soften her heart.

819. Ἐρεχθείδαι the Athenians; as descendants of Erechtheus, who was identified with Erichthonios son of Hephaistos and Athene: hence they are called θεῶν παῖδες μακάρων (820) or παῖδες Ἥφαίστου Aesch. *Eum.* 13. τὸ παλαιὸν cf. Thukyd. 8. 28 (of Iasus) παλαιόπλουτον γὰρ ἦν τὸ χωρίον. The prosperity of Athens is not a thing of yesterday (ἀρίπλουτα χρήματα Eur. *Suppl.* 742), but as the immemorial inhabitants of Attika, where the population has escaped the mixture of races ensuing on foreign invasion (ἀπορθήτου), they have grown up in established security.

821. ἀπο cf. *infr.* 980. φερβόμενοι 'drinking in with every breath,' their intellectual faculties being quickened by the pure bright air of Athens, as the dull heavy atmosphere of Boeotia was supposed to exert a contrary influence, Horace *ep.* 2. 1. 245 Boeotum in crasso iurares aere natum.

824f. λαμπροτάτου cf. Pindar *Isth.* 2. 20 κλειναῖς δ' Ἐρεχθειδῶν χαρίτεσσιν ἀραρὼς ταῖς λιπαραῖς ἐν Ἀθήναις. ἀβρῶς means graceful, easy movement, as *Alkest.* 586 (of a fawn) σφυρῶ κούφῳ βαίνειν. Cf. *Iph. A.* 613 σὺ δ', ὦ τέκνον μοι, λείπε πωλικούς ὄχους, ἀβρὸν τιθεῖσα κῶλον, *infr.* 1159 ἀβρῶς τιθεῖσα πάλλενκον πόδα. ἔνθα ποθ' ἀγνὰς κτλ. 'where aforetime, as they say, golden-haired Harmonia bore the Pierian maids, the Muses Nine.' The usual account makes the Muses daughters of Μνήμη or Μνημοσύνη, cf. Krates 1 Μνημοσύνης καὶ Ζηνὸς Ὀλυμπίου ἀγλαὰ τέκνα, | Μοῦσαι Πιερίδες κλυτὲ μοι εὐχομένῳ. Euripides is following some other legend (cf. *infr.* 1280), or makes an innovation of his own for the greater glory of Athens.

830 ff. τοῦ καλλινάου κτλ. 'beside the waters of the fair stream Kephisos, wherefrom did Kypris draw (as they tell) and watered the land, breathing o'er it sweet and gentle breezes. And twining ever scented rose-wreaths in her hair she hath for escort the Loves, who are Wisdom's comrades and her helpers towards every kind of excellence.' ἀφυσσαμέναν, the doubled σ (*quod in choricis licet*, Porson) as κατανασ-σαμένη Aesch. *Eum.* 930. The fructifying influence of the Kephisos on vegetation (οὐδ' αὔπνοι κρῆναι μινύθουσιν, Κηφισοῦ νομάδες ρέεθρων, *Soph. O. C.* 686) and the temperate climate of Attika are poetically supposed the work of Aphrodite. τὰς lit. 'to which she helped herself,' the accus. as *Anth. P.* 9. 333 ἄς ἀπο νᾶμα | ξουθαὶ ἀφύσσονται χεῖλεσιν ἀλκυόνας. [ρὸς the correction of E would be possible, as the accus. with παρὰ as well as the dative is used for 'on the banks of': cf.

Iliad Δ. 487 (παρ' ὄχθας). *Hel.* 491. Antimachus 36 βωμόν δέ οἱ εἴσατο πρῶτος | "Ἀδρηστος ποτάμοιο παρὰ ῥόον Αἰσήποιο.]

839 f. **πέμπειν** cf. Plutarch *mor.* 751 "Ερως...ἦν ('Αφροδίτην) εἰληχε θεραπεύειν ἐκ ῥεῶν καὶ περιέπειν. See also Note B. **ἀρετᾶς ξυνεργούς**. At first sight it might seem that reason and passion are opponents, rather than allies. But the poet has in his mind the idea of Love as a guiding and inspiring influence; and just as Plato gave a new and extended meaning to *φιλοκαλεῖν*, transferring it to the aspirations of the soul, so Euripides here signifies by *ἔρωτες*, not mere passion, but the enthusiastic temperament capable of that ardour and devotion which leads to success (cf. *Anth. P.* 7. 14). The idea of Love is exalted to include that quickening and stimulating power, which spurs a man to noble effort, and animates him with the desire to win distinction. So Plutarch on the line "Ερως διδάσκει καὶ ἄμουσος ἦ τὸ πρὶν says, *συνετόν τε γὰρ ποιεῖ καὶ ῥάθυμος ἦ τὸ πρὶν, καὶ ἀνδρεῖον ἦ λέλεκται ἄτολμος*.

841 ff. How then shall that city of holy streams (Athens) or that country that gives safe-conduct to friends (Attika) receive *thee*, the murderess, the impious woman, to associate with others?

ποταμῶν the genit. as *Phoiniss.* 825 (of Thebes) *πύργος διδύμων ποταμῶν*. **πόμπιμος φίλων** does not refer to the reception of Medea—whose crimes they fear may exclude her—but expresses a national characteristic. **μετ' ἄλλων** cf. *infr.* 892.

852. **πόθεν θράσος** κτλ. *i.e.* (as in *supr.* 841) *πόθεν ἢ θράσος φρενὸς ἢ κτλ.* The following words are variously altered, but the scholiast clearly had this text, and I believe it to be sound as it stands. The constr. is, *πόθεν ἢ θράσος φρενὸς (λήψει) ἢ χειρὶ καρδίᾳ τε δεινὰν τόλμαν προσάγουσα λήψει τέκνων σέθεν*; Boldness to *plan* is matched by resolution to *execute*. In the second clause however the construction is not *χειρὸς τόλμαν λήψει*, but *χειρὶ καρδίᾳ τε* (which form one notion, cf. *infr.* 1037 *καρδίᾳ γὰρ οἰχεται* answered by *χεῖρα δ' οὐ διαφθερῶ*, 1050) *λήψει τόλμαν προσάγουσα*. The participle (which here means simply 'bringing into play') is added to complete the idea *λήψει χειρὶ τόλμαν (προσάγουσα)*. I follow Hermann in regarding *τέκνων σέθεν* as an objective genit. dependent on the idea of the clause *χειρὶ—τόλμαν*. It comes therefore to mean very much what the *schol.* expresses by *κατὰ τῶν φιλτάτων παίδων* 'against thy children.'

856 f. **ᾄδ. μοῖραν σχήσεις φόνου** lit. 'how wilt thou keep tearless the fatal act?' *i.e.* will not tears rise and melt thy purpose? *μοῖραν φόνου* is in the epic manner, cf. *infr.* 982 *μοῖραν θανάτου*.

861—970. Fourth Epeisodion. Jason appears in response to the message sent (815), and Medea addresses to him the *μαλθακοὺς λόγους* (771) which are to disarm suspicion. On thinking it over, she says, I see that I was wrong. Your new alliance was demanded by worldly wisdom, and must be accepted—indeed I ought to welcome the bride and make things pleasant. [Medea rather overacts her part here, but she could calculate on Jason not detecting this. He has not realized the depth of feeling in Medea's nature: see on *supr.* 445. So in his reply he dismisses what to her mind is the vital point (904 f.), in the easiest fashion (906) ἀλλ' εἰς τὸ λῶον κτλ. Let us then forgive and forget!]

861 f. καὶ emphasizes *δυσμενῆς οὔσα* (concessive participle). οὐ τᾶν (οὐ τοι ἄν) Porson for οὐκ ἄν, a common error, which is corrected to οὐκ ἄν γ' in the Aldine edition. τοῦδέ γε explained by what follows, ἀλλ' ἀκούσομαι κτλ.

866 f. πόλλ' ὑπείργασται φίλα 'many endearments have passed between us,' cf. Medea's appeal in Apoll. Rhod. 4. 360 ποῦ δὲ μελιχραὶ ὑποσχεταὶ βεβῶασιν; | ἧς ἐγὼ οὐ κατὰ κόσμον ἀναιδήτῳ ἰότητι | πάτρην... νοσφισάμην. ἐμ. διὰ λόγων ἄφ. ἐμαντῇ διελέχθην, cf. *infr.* 1076.

874. τί πάσχω; 'what has come to me?' cf. *infr.* 1044. ποριζόντων καλῶς cf. εὖ διδωμι, *Orest.* 667 ὅταν δ' ὁ δαίμων εὖ διδῶ. *Alkest.* 1004.

875. χθόνα Iolkos, v. *supr.* 550. She is alluding to Jason's arguments 546—567. Thus σωφρονεῖν (879) recalls his σώφρων (548).

881. ἦ depends on μετεῖναι. ξυμπ. sc. αὐτά. παρ. λέχει 'stand by the marriage couch': this (and the following 'find delight in waiting on your bride') suggests the picture of a mother at the wedding of her daughter (cf. *infr.* 1021 γαμηλίους εὐνὰς ἀγῆλαι), but she does not use quite the ordinary terms lest the irony should be too evident to Jason. κηδεύουσιν v. *supr.* 810 ἡ.

884 ff. ἐσμέν οἷόν ἐσμεν a well-known tragic mode of implying more than is actually said, cf. *infr.* 1006 ἡγγεῖλας οἶ' ἡγγεῖλας. Gorgias *Helenae encom.* 6 ἐπραξεν ἃ ἐπραξεν. *Hec.* 873 πάσχοντος οἷα πείσεται. Here she continues with γυναικες—kept effectively till the end of the sentence, instead of something more explicit; such as ἐπλευσ' ὅπως ἐπλευσα θεομανεῖ πότμῳ, *Orest.* 79. χρήν (not χρῆ) is right here, as she is referring to Jason's speeches, in which he 'retorted foolishness to folly' instead of trying to soothe her. κακόν is the familiar satirical description of women in the poets, from the earliest to the latest. Therefore, she says, men should not imitate what they condemn (κακοῖς). I now, instead of stubbornly urging (ἀντιτείνειν) my own point of view, am about to give way (παριέμεσθα) and confess my mistake.

892. τῆς ἔχθρας cf. Soph. *Ai.* 774. ὡς καταλλαχθῇ χόλου. μητρὸς μέτα, with your mother, i.e. 'as your mother does,' cf. *Hippol.* 835 οὐ σοὶ τάδ', ὦναξ, ἦλθε δὴ μόνῳ κακά· | πολλῶν μετ' ἄλλων ὤλεσας κεδνὸν λέχος, 'as many others have done,' and somewhat similarly *Androm.* 1152 ὅσπερ αὐτὸν ὤλεσε | πολλῶν μετ' ἄλλων. See on *infr.* 1053. Euripides sometimes extends this use to convey a proleptic sense, *Iph. A.* 1110 πατρὸς μέτα 'to join her father.' So *supr.* 845 (μετ' ἄλλων).

895. τῶν κεκρυμμένων she is thinking of the coming murder. The significance of the phrase is not, of course, seized by Jason.

898 f. φόβου πλέα cf. Aesch. *P. V.* 985 φρονήματος πλέως. Archilochus, 58 καρδίας πλέος. So Plato *republ.* 579^b πολλῶν καὶ παντοδαπῶν φόβων καὶ ἐρώτων μεστός. v. *infr.* 923.

χρόνῳ, 'at last,' so τῷ χρόνῳ *infr.* 907. σὺν χρόνῳ Soph. *Trach.* 201. 900. ἔπλησα v. *supr.* 25 n.

901 f. χλωρόν δάκρυ the tear-drop is given the same epithet as the dew to which it is often poetically compared, cf. χλωρὰν δακρύων ἄχραν Soph. *Trach.* 847. μείζον proleptic.

905. γάμους παρεμπολῶντα...πόσιν, the accusative-construction of the participle by which stress is laid on the act ('at the importation by a husband of...') follows ὀργὰς ποιῆσθαι, which is equivalent to a verb of emotion: see on *supr.* 64. Cf. *Hippol.* 1339 τοὺς γὰρ εὐσεβεῖς θεοὶ | θνήσκοντας οὐ χαίρουσι. Lobeck Soph. *Ai.* 136. The constr. is common in poetry, but very rare in prose. [MSS. γάμους παρεμπολῶντος ἀλλοίους πόσει. I have adopted here Mr Walter Headlam's emendation (*J. of Phil.* 46, p. 264) which cures the grammatical difficulty [πόσει, παρεμπολῶντος (αὐτοῦ) γάμους] and accounts for ἀλλοίους, a word unsatisfactory in sense and not elsewhere found in tragedy. Hesychius ἐπεισάκτον· ἀλλοτρίου. The word ἐπεισακτους is the natural epithet here, carrying out the metaphor of παρεμπολᾶν (as μητρὶαν ἐπεισάγων com. frag. *adesp.* 110): cf. Lykophron *Alex.* 60 ἐπεισάκτων γάμων and the *schol.* ad loc. ξένων καὶ ἀλλοτρίων.]

907 f. ἀλλὰ τῷ χρόνῳ i.e. εἰ μὴ πρότερον, ἀλλὰ κτλ. (*Hel.* 990 εἰ μὴ πρὸς αἰκούς δυνάμεθ', ἀλλὰ πρὸς νεκρούς). Cf. *infr.* 1068. Elmsl. ad *Herakl.* 363. βουλὴν on the analogy of γνώμην, cf. Herod. 7. 175.

909. ὑμῖν ethic dat., cf. *infr.* 1301.

912. τὰ πρῶτα cf. *Iph. A.* 51 οἱ τὰ πρῶτ' ὠλβισμένοι Ἑλλάδος νεανῖαι. Gorgias *Helenac encom.* 3 φύσει καὶ γένει τὰ πρῶτα. Herod. 6. 100 (Διοχίνης) τῶν Ἑρετριέων τὰ πρῶτα. ἔτι, 'at some future day,' cf. *infr.* 1010.

915 ff. ἡβης τέλος cf. *supr.* 153. τέγγεις *supr.* 25.

920 f. ἐννοουμένη sc. τέγγω κόρας. εὖ θήσομαι like καλῶς (εὖ) τιθέναι Eur. *Antiope* 20 (θήσομεν καλῶς), *Iph. A.* 401, etc. is common in the sense of to 'arrange for,' as *Iph. T.* 1003 τὸ σαυτοῦ θέμενος εὖ. Lucian *Nekyom.* 21 τὸ παρὸν εὖ θέμενος. Thukyd. 6. 11 etc. See on *supr.* 66, and cf. Plato *Gorg.* 499 c τὸ παρὸν εὖ ποιεῖν.

923. κἀπὶ δακρύοις ἔφθ cf. Shakespeare, *King John* 3. 1. 14 'A widow, husbandless, subject to fears, A woman naturally born to fears.'

936. οὐκ οἶδ' ἄν εἰ πείσαιμι as often with οἶμαι, and similar verbs, ἄν is attracted from its normal position; cf. *Alkest.* 48. Plato *Tim.* 26^b οὐκ ἄν οἶδα εἰ δυναίμην κτλ. (Elmsl.).

937. ἀλλὰ, 'at any rate,' cf. *supr.* 907. πατρός 'ask of thy father,' the genit. as ἱκετεύειν τινός τι (ἱκέτευσον πατρός... μὴ θανεῖν *Iph. A.* 1242), παραιτεῖσθαι τινίς (1149), etc. Usually the accus., as *Orest.* 1611 ἡμᾶς μὴ θανεῖν αἰτοῦ πόλιν.

939 f. σφε *i.e.* τὴν γυναῖκα. εἴπερ κτλ. *i.e.* εἴπερ ἐστὶ γυνή. She will do what her lover asks.

947. εὖδ. οὐχ ἐν ἀλλὰ μυρία for the form of the expression, see on *supr.* 445.

950. δίδωσιν *supr.* 696. οἷς δς *suus non valde frequentatur a tragicis* (Elmsl.). Cf. ὦν παίδων Soph. *O. C.* 1639. In *Hel.* 1124 (τάλαιαν ὦν ἀλόχων κτλ.) Matthiae's ὦν restores the metre. C has τῶν.

951. φερνάς 'as a wedding-present.'

953. μεμπτά the double sense here is well pointed out by the *scholiast* in his note. Jason takes it as 'the ornaments are precious enough to please even a royal bride,' but there is also the meaning 'she will not find the present contemptible,' *i.e.* it is fraught with death. The tragic irony of the whole scene down to πράξαντες καλῶς, 970, is very skilful.

958. προθήσει sc. ἡμᾶς. He speaks as an accepted lover, v. *supr.* 940.

959. μή μοι σύ 'No! No!' in a tone of impatience, cf. μή μοι γε, Aristoph. *equit.* 19.

961. κείνα is more abstract than the preceding κείνης, 'hers is the winning side.'

965. δὲ (not τε) is required in expressions of this kind answering an implied μέν, where there is no change of construction, *e.g.* *Hel.* 534 ὦ παῖ Πηλέως, πατήρ δ' ἐμός, δέξαι κτλ. Contrast *Orest.* 22 quoted on *supr.* 430. [δεσπότην τ' MSS, corrected by Elmsley.]

971—996. Fourth Stasimon. The Chorus presage the catastrophe that is approaching.

975. ἀμφὶ κόμα θήσει cf. *supr.* 782 ἀμφιθῆ χρῶτ. *infr.* 1155. The active is used, though she is to crown herself, as sometimes also with the verbs στεφανοῦν, περιβαλεῖν, etc. (cf. *infr.* 979). τὸν "Αἶδα κόσμον 'the fatal ornaments.'

980 f. νυμφοκομήσει 'shall put on the bridal dress,' which is to be her shroud. The idea is the same as in Soph. *Antig.* 816 Ἀχέροντι νυμφεύσω. *Herc. fur.* 484 "Αἶδην νομίζων πενθερόν. Cf. also Anth. P. 7. 182 (Meleager) οὐ Γάμον, ἀλλ' Ἀΐδαν ἐπινυμφίδιον Κλεαρίστα | δέξατο. Lucan *phars.* 8. 90 me pronuba ducit Erinys. ἔρκος cf. Aesch. *Ag.* 1611 ἰδόντα τοῦτον τῆς Δίκης ἐν ἔρκεσιν. So ὑφαντὸν ἀμφίβληστρον Soph. *Trach.* 1052, of Nessus' robe.

986 f. παισὶν—βιοτᾷ a variation on παίδων βιοτᾷ, the defining dative being added on the same principle as in the familiar construction with accusatives. Cf. Pindar *Pyth.* 1. 7 ἐπὶ οἱ νεφέλαν...κρατὶ...κατέχευας. *Rhesus* 266 ἡ πολλ' ἀγρώσταις σκαὶὰ πρόσκειται φρενί. The grammarians call the construction σχῆμα Ἰωνικόν. οὐ κατειδῶς 'little knowing the full meaning of your marriage,' cf. Soph. *O. T.* 442 (κατασθῆ).
..

990. δύστανε μοίρας causal genit. used in exclamations either without the article (cf. *Alkest.* 741 σχετλία τόλμης, *Orest.* 412 οἶμοι διωγμῶν) or, more often, with it as *infr.* 1023, 1046. ὅσον παροίχει 'how complete is thy ruin'; the preposition παρά, as not unfrequently when compounded with a verb, adds the idea of the unexpected and inopportune, e.g. Plato *Tim.* 50 e τὴν αὐτοῦ παρέμφαινον ὄψιν, Hypericides *Euxen.* 42 παραφθέγοιο.

991. μεταστένομαι σὸν ἄλγος i.e. I change my theme to thy sorrows, unhappy mother.

997—1075. Fifth Epeisodion. The Παιδαγωγός announces that permission has been granted to the children to remain at Korinth. This news, which he supposes will gratify Medea, in reality intensifies the conflict in her mind between a mother's affection and the fury of an injured wife, which reaches its climax in the scene which follows, 1014 ff.

997. οἶδε *supr.* 46.

1001. This unmetrical line doubtless originated from *supr.* 918.

1003. οὐ ξυνφδὰ cf. Aesch. *Ag.* 641 εὐφημον ἡμαρ οὐ πρόπει κακαγ-γέλω γλώσση μαινεῖν.

1005. ἐσφάλην *supr.* 64. δόξης εὐαγγέλου 'my expectation of announcing welcome news,' in tragedy an adjective is often employed

in this free manner, cf. ἀλώσιμος βάσις 'tidings of the city's capture,' Aesch. *Ag.* 10. Cf. also *Herc. fur.* 460 δόξα εὐελπίς.

1006. ἡγγεῖλας οἱ' ἡγγεῖλας *supr.* 884 *n.*

1007. τί δαὶ κατηρὲς *sc.* ἐστίν; δαὶ the colloquial particle comes naturally from the Παιδαγωγός: v. on *supr.* 30. It occurs on good mss. authority in several passages of Euripides, e.g. *Hel.* 1246 πῶς δαί; though probably not in the two elder tragedians.

1010 ff. *κάτει* Porson's discerning correction of *κρατεῖς*. The sense here of *κατὰ* is 'home from exile,' cf. Aristoph. *frogs* 1128. In Medea's reply it has further the veiled meaning of 'down to the underworld.' The Παιδ. however supposes her merely to dismiss his suggestion, and turns to another topic of consolation οὗτοι μόνῃ σὺ κ.τ.λ. "One writes that 'other friends remain,' That 'loss is common to the race,' And common is the commonplace, And vacant chaff well meant for grain" Tennyson *In Memoriam*. This he reinforces with an equally trite maxim, κούφως φέρειν χρὴ κτλ. (δεῖ φέρειν τὰ τῶν θεῶν *Phoiniss.* 383), cf. Pindar *Pyth.* 3. 145, Thukyd. 2. 64, and v. on *supr.* 448: contrast *φέρειν* ὑπέρφευ τὰς τύχας *Herc. fur.* 1321.

1014—1075. Euripides in this pathetic and convincing scene shows the final struggle between natural affection and revenge in Medea's heart. In the utterance of her conflicting feelings a symmetry of expression is preserved (see Weil *ad loc.*): thus 1037—1043 correspond in form with 1044—1050, the distich αἰαί· τί δ' ἄσω being answered by the distich καίτοι τί πάσχω, the distich οὐκ ἂν δυναίμην... by *τολμητέον*..., and the three remaining lines end in the one case with *χαίρετω βουλευμάτα* (1043), in the other with *χεῖρα δ' οὐ διαφθερῶ* (1050). *βαῖνε* is addressed to the Παιδαγωγός, who retires from the scene leaving Medea alone with her children. She then gives utterance to her feelings (1016 ff.) in a speech which both in lucidity of style and in natural display of the emotions is Euripides at his best. Again, as 951, many of the expressions used admit of a double interpretation (*αἰνιγματωδῶς schol.*), the more sinister meaning being obvious to those who know what she really meditates.

1020 ff. *ὄνασθαι* (cf. οὕτως ὀναίμην τῶν τέκνων *Ar. Thesm.* 476) explained in detail 1032 f. *λουτρά*—*ἀνασχεθεῖν*. The customary ceremonials at a Greek marriage, cf. *Phoiniss.* 344, *Troad.* 308. The word ἀγῆλαι (*κοσμησαι*) is chosen as a general term applicable to the three substantives. *αὐθαδίας* v. on *supr.* 990.

1024. ἄλλως ἄρα κτλ. Cf. *Troad.* 753 ὦ χρωτὸς ἡδὺ πνεῦμα (cf. *inh.* 1070), διὰ κενῆς ἄρα | ἐν σπαργαίοις σε μαστὸς ἐξέθρεψ' ὅδε | μάτην δ' ἐμύχθουν καὶ κατεξάνθην πόνους, *inh.* 1276.

1029. εὖ περιστελεῖν 'decently enshroud,' the technical phrase (Ovid *fasti* 3. 560 *dare iusta*), cf. *Alkest.* 664, Herod. 6. 30, cf. Hermes *ap.* Stob. ὡς δέον περιστελλειν.

1030. ὄλωλε δὴ this force of δὴ approaches that of ἄρα, cf. com. frag. *adesp.* οὐχὶ πάντων μεταβολὴ γλυκεῖα δὴ (si ver. lect.); and differs from cases where it resembles ἤδη, as Soph. *Trach.* 1145 φρονῶ δὴ συμφορὰς ἔν' ἔσταμεν. So *infr.* 1062. For its position cf. *Hippol.* 778, 789, 1093, *Suppl.* 521, *Herakl.* 665, Aesch. *P. V.* 987, *infr.* 1308.

1034. ἐς ἄλλο σχῆμα the veiled meaning is of course the condition of the departed; cf. ἄλλου βίотου *Hippol.* 195. So Philiskus *ap.* Plutarch *vit. Lys.* 3 (on the death of Lysias) τὸν γὰρ ἐς ἄλλο σχῆμα μεθαρμοσθέντα καὶ ἄλλοις | ἐν κόσμοισι βίου κτλ.

1037. καρδιά cf. *infr.* 1237 and on *supr.* 852.

1046. κάκης the genit. as *supr.* 990. τὸ καὶ προσέσθαι 'to think of my even admitting...!' καὶ emphasizes the verb, cf. Plato *rep.* 388 d εἰ καὶ ἐπιοι αὐτῷ κτλ. For the infinitive in exclamation, cf. Soph. *Phil.* 234 etc. (In *Alkest.* 832 ἀλλὰ σοῦ τὸ μὴ φράσαι the use of the infin. is the same, but depends on σοῦ (possessive genit.), the construction being as in θαυμάζειν τινός τι, e.g. Plato *Gorg.* 449 b ἄγαμά γε σοῦ τὰς ἀποκρίσεις.

1048. ὄτῳ δὲ μὴ κτλ. With this stern warning, modelled on that customary before the offering of a sacrifice, she forbids the Chorus to attempt any interference.

1050. οὐ διαφθερῶ cf. Terence *Hecyra* 4. 2 *sed non minuiam meum consilium*, Aesch. *Ag.* 922 (διαφθελεῖν γνώμην).

1051. μὴ σύ γε, like μὴ δῆτα, is a formula of deprecation (cf. Valckenaer ad *Phoiniss.* 535), so *Ion* 1335, *Bacch.* 951 etc.

1053. ἐκεῖ μεθ' ἡμῶν These words are usually thought corrupt, on the ground that ἐκεῖ μεθ' ἡμῶν ζῶντες contradicts what follows; but the meaning is, 'in the land of exile they will cheer thee if they continue alive with me,' i.e. as I continue. σε sc. ὦ θυμέ. The force of μεθ' ἡμῶν here may be illustrated by μητρὸς μέτα, 'as your mother does,' *supr.* 892 (see note). The chief emphasis is on ζῶντες. Now that the children have been allowed to remain at Korinth (997) the thought that they are still alive and the hope suggested above (1010) that they may bring her back will inspire the lonely exile. But the image of their forlorn and despised condition in her rival's home then recurs, the three lines 1051—53 being answered by the three lines 1054—56. That shall never be: and the thought of keeping them alive is abandoned, εὐδαιμονοίτην—ἀλλ' ἐκεῖ (i.e. in the underworld) 1068.

1057, 8. These lines, which are found *infr.* 1235, 6 in an appropriate connexion, are probably here an interpolation, as 1059 follows more naturally from 1056 in which the subject (ἡ τύραννος) of ἐκφεύζεται is suggested. See preceding note. 1060. καὶ δὴ *supr.* 386.

1064. προσειπεῖν 'bid them farewell,' cf. *Alkest.* 610 προσείπατ' ἐξιούσαν ὑστάτην ὁδόν.

1062 f. ἀλλὰ (εἰμι γάρ, καὶ πέμψω...) βούλομαι... cf. *infr.* 1341—3. τοῦσδε, accompanied by a gesture. τλημονεστέραν ἔτι has a double significance; she is about to despatch them on a cruel errand (as the innocent ministers of death to Glauke, *supr.* 779 πέμψω γὰρ αὐτούς, κτλ.), τλήμων in the same sense as *supr.* 860, and presently to send them on the sad journey to the grave (βέβηκεν ἡ τάλαινα τὴν πανυστάτην ὁδῶν ἀπασῶν *Soph. Trach.* 874)—a worse fate than exile. [The line was suspected by Pierson (*verisim.* p. 52), and recent editors eject it as inharmonious with the double sense which they see in 1062, 'into exile' and 'into the house to murder the children.' But that line merely resumes 1019 ἐγὼ δὲ κτλ.—the double sense, as repeatedly in this speech, lying in the expression used of the children in line 1063.]

1074. The keynote of Medea's character. Cf. *Ovid met.* 7. 19.

1076—1110. This system of anapaests sung by the Chorus marks the interval during which the tragedy in the palace is taking place (v. *infr.* 1111, 12) as is presently to be narrated in detail (1116). They begin by continuing a previous train of thought (*supr.* 424 ff. οὐ γὰρ ἐν ἀμετέρᾳ κτλ.) ἀλλὰ γὰρ ἔστιν κτλ. (1080) and go on to reflect upon the trials and anxieties of parents (1085).

1076. διὰ λ. μύθων ξιμολον (v. *supr.* 867) cf. *Alkest.* 962 ἐγὼ καὶ διὰ μούσας (v. *infr.* 1080) | καὶ μετάρσιος ἦξα, καὶ | πλείστων ἀψάμενος λόγων | κρεῖσσον οὐδὲν ἡῦρον κτλ.

1083. μίαν ἐν πολλοῖς (*e multis unam* *Ovid a. am.* 344). The reading of Elmsley here is certainly right. The phrase is the affirmative form of εἰς οὐδεῖς. Cf. *Herakl.* 327 παυρῶν μετ' ἄλλων· ἓνα γὰρ ἐν πολλοῖς ἴσως | εὖροις ἄν. τὸ γυναικῶν sc. γένος is added because of the interruption by the parenthetic μίαν—ἴσως. 1086. ἄπειροι *supr.* 667.

1091. οὐχὶ τυχόντες usually taken as οὐχὶ τυχόντες (τέκνων), parenthetic. I understand it rather as governing the implied τὸ ἡδὺ καὶ ἀνιαρόν, 'not having found (οὐχὶ τυχόντες αὐτὸ) the blessing or bane—whichever it be—of children, because they have not made the experiment (δι' ἀπειροσύνην), escape a host of troubles.' εἴθ' ἡδὺ κτλ. depends formally on δι' ἀπειροσύνην, i.e. by not having experimented in their own case whether παῖδες are ἡδὺ or ἀνιαρόν they, going without it,

escape the troubles which are inevitable to parents. μόχθων, family cares, cf. *supr.* 1025 ἄλλως δ' ἐμόχθουν κτλ. So Aesch. *Ag.* 54 πόνον ὀρταλίχων ὀλέσαντες. For the constr. of τυγχόντες cf. Aesch. *Cho.* 711 τυγχάνειν τὰ πρόσφορα, and on *supr.* 338. [Reiske suggested οὐχὶ τεκόντες.]

1098. ἐπὶ *i.e.* whether in return for their trouble they are to have etc. For ἐπὶ expressing the *terms* or *conditions*, cf. Monk ad *Hippol.* 459 χρῆν σ' ἐπὶ ῥητοῖς ἄρα | πατέρα φυτεύειν.

1101 f. πᾶσιν θνητοῖσι depends on κακόν, corresponding to εἶθ' ἡδὺ βροτοῖς εἶτ' ἀνιάρων (1090). καὶ δὴ v. on *supr.* 386. ἅλῃς *supr.* 629.

1104 ff. εἰ δὲ κυρῆσαι κτλ. The reading οὕτως, recorded in B (οὔτω L), seems right, not οὗτος MSS. *rel.* and edd. *recc.* (δαίμων ὁλοός Prinz). οὕτως is explained by the following line (1106), and would not be represented in an English sentence. 'If it so befall, the children's spirit of *Life* vanishes to the world below transformed to *Death* carrying away their bodies.' The idea suggested is similar to that of Θάνατος taking the place of Ἔρως in reference to the death of a bride, see on *supr.* 980. εἰ κυρῆσαι = εἰ τίχοι, 'as likely as not.' τέκνων is kept to the end in order to define σώματα as well as δαίμων. [Weckl. brackets 1106. Verrall *behold* (οὗτος) *the Angel of their fortune flown to the other world in the shape of Death bearing* etc.]

1107 ff. λύει *supr.* 565. παίδων ἔνεκεν *i.e.* such a λύπη outweighs the blessings implied in παῖδες.

1111 f. The words of Medea, who has remained upon the stage during these anapaests of the Chorus, recall the attention of the audience to what may have happened within the house when the deadly ornaments were received.

1112. οἱ 'ποβήσεται *schol.* τὴν ἀπόβασιν τοῦ πράγματος. Cf. *infr.* 1303 οὐκ οἶσθ' οἱ κακῶν ἐλήλυθας.

1116. The Messenger enters breathless with news of the catastrophe, which he describes in detail in the ῥῆσις 1131—1225.

1118. λιποῦσα παραλιποῦσα, *neque navem tu neve currum sperne sed quavis effugendi occasione utere.* (Pflugk.) Cf. Soph. *Trach.* 656 πολύκωπον ὄχημα ναός. Here however these highflown phrases seem unwarranted and cumbrous; perhaps they represent the Messenger's endeavour to be emphatic and sensational. The style of the actual narrative (1131 f.) is clear and graphic enough.

1124 f. φρονεῖς μὲν ὀρθά κτλ. cf. *supr.* 671. Ar. *birds* 1214 ὑγιαίνει μὲν; This interrogative μὲν is used where the question is only formal (*in interrogatiōne figurata* Hermann), the speaker assuming an

affirmative answer, but hinting that a doubt may be felt. Our phrase 'I presume that...' is perhaps the best rendering. ἤτις *supr.* 192.

1128. μὴ σπέρχου *i.e.* 'compose yourself,' that you may be able to give a clear and detailed account.

1131 f. τέκνων δίπτυχος γονὴ δίπτυχος and τρίπτυχος are often used by Euripides (not by Aeschylus, and by Sophokles only *frag.* 164 δίπτυχοι δδύναι) as a poetical variation for the simple numerals (*e.g.* *Phoiniss.* 1354 δίπτυχοι παῖδες) on the same principle as τριζύγοις θεαῖσι *Hel.* 357: ὀρθόπους πάγος *Soph. Antig.* 985: οἰδόφρων πέτρα *Aesch. Suppl.* 803: στεῖχε κοινόφρων πατρί *Ion* 577, as more ornate forms of κοινὸς etc. So ὁμόπτερος, πυκνόπτερος etc. Distinguish from such cases the numerous poetical compound epithets in which the idea of the noun they qualify recurs, as *supr.* 176 βαρύθυμον ὀργάν (for the simpler ὀργὴν βαρεῖαν), κακοτυχεῖς πότμοι *Hippol.* 668, εὐόρμους λιμένας *Troad.* 124, νεοδμήτες γάμοι *infr.* 1367, λέκτρων νεογάμων *infr.* 1345, νεοζύγου νύμφης *supr.* 879. δόμους *supr.* 623. παρήλθε 'entered,' *infr.* 1200, 1271. Plutarch *Themist.* 29. Theokr. *id.* 15. 60 (παρενθεῖν εὐμαρές); Eur. *El.* 1337.

1139. The word θαυμάζειν is used of respectful demeanour, as Eur. *El.* 519 μολὼν δ' ἐθαύμασ' ἄθλιον τύμβον πατρός.

1142. μέντοι answering μὲν is an Attic idiom, *e.g.* Antiphon π. τοῦ χορευτ. 3 ὁ μὲν οὖν ἀγὼν ἐμοὶ μέγιστος, ἡγοῦμαι μέντοι καὶ ὑμῖν περὶ πολλοῦ εἶναι. Isokrates 15. 62 etc.

1144. παίδων μυσαχθεῖς' εἰσόδους, *i.e.* showing disgust at the entrance of Medea's children. This touch, and that in line 1141, are excellently designed by the poet to give in passing an unpleasing impression of Glauke's personality, lest in the minds of the spectators so much pity for her tragic end should be excited as to spoil the dramatic effect of the concluding scenes. The result is the more successful because Euripides does not labour the point, but allows it to slip out apparently in accidental fashion.

1145 f. ἀφῆρει *supr.* 455. οὐ μὴ ἔσει...παύσει δὲ... Gr. Gr. 292, *Bacch.* 343. Cf. Aristoph. *clouds* 505 οὐ μὴ λαλήσεις, ἀλλ' ἀκολουθήσεις ἐμοὶ | ἀνύσας τι δευρὶ θάττον;

1152 f. ἦνεσε 'promised,' cf. *Soph. Phil.* 122 ἐπεὶ συνήνεσα. πατέρα καὶ παῖδας σέθεν cf. *supr.* 1131, 2.

1159. ἀβρῶς τιθείσα see on *supr.* 825.

1160 f. πολλά πολλάκις 'again and again,' πολλά like πυκνά *Plato rep. i.* 301 b: cf. *Teles ap. Gaisf. Stob.* p. 227 θρύπτει δ' ὁ πλοῦτος καὶ μαλάττει λαβὼν πολλά πολλάκις καὶ τὰς ὑγεινὰς φύσεις. τένοντ' ἐς ὀρθόν here τένων is, as Elmsley says, the upper sinew of the foot (not

that of the neck) which was straightened (*ὀρθόν*) as she pointed her foot to admire the fall of the *πέπλος* over her instep. Cf. *Phoiniss.* 41 *πῶλοι δέ νιν | χηλαῖς τένοντας ἐξεφορνίσσον ποδῶν* (*i.e.* by stepping on his foot).

1164 f. *καὶ μόλις φθάνει κτλ.* *ordo est, καὶ θρόνοισιν ἐμπεσοῦσα, μόλις φθάνει [τὸ] μὴ χαμαὶ πεσεῖν.* Elmsl.

1167 f. *ἡ Πανὸς ὀργὰς schol. τὰ πανικὰ δέσματα.* Cf. *Hippol.* 142. *Rhesus* 36. *πρὶν γ' ὀρᾷ donec vidit.*

1169. *ἀφρόν,* cf. Archilochus, 139. *ὀμμάτων δ' ἀπὸ κτλ. i.e.* ἀποστρέφουσαν ὀμμάτων κόρας, the preposition ἀπὸ 'turning away' the pupils of eyes' defines exactly the expression of a person during a moment of intense pain.

1176 f. *ἦδη δ' ἀμείβων κῶλον ἐκπλέθρου δρόμου κτλ.* In this passage κῶλον must mean not the leg of the walker (*βαδιστής*, 1177), but a 'limb' of the *δίαυλος* (Aesch. *Ag.* 356 *κάμψαι διαύλου θάτερον κῶλον πάλιν*). Euripides could not have placed the words *ἐκπλ. δρόμου* as they stand unless this were intended. *ἀμείβων* includes the notions of traversing and leaving—'passing from the κῶλον to the goal,' *i.e.* completing the distance. The full course is metaphorically alluded to in Eur. *El.* 883. What is meant here is, the time an active man would take to walk a *στάδιον*—a familiar distance to any Greek—and the phrase is a more dignified way of saying 'about a minute': cf. in comedy *πλεῖν ἢ σταδίῳ λαλίστερος* (Ar. *frogs* 91), cf. *Clouds* 430. Similar periphrases for a unit of time are not uncommon, *e.g.* *Bacch.* 736 *θᾶσσον ἢ σε ξυνάψαι βλέφαρα*, for the proverbial *τάχιον ἢ ἀναμῦσαι τινα*, and the witty turn of phrase in Ar. *Plutus* 737 *καὶ πρὶν σέ κοτύλας ἂν πιεῖν οἶνου—δέκα, | ὁ Πλούτος, ᾧ δέσποιν', ἀνείστηκει βλέπων.* So Soph. *O. T.* 718 *παιδὸς δὲ βλάστας οὐ διέσχον ἡμέραι | τρεῖς καί...ἔρριψεν κτλ.,* for 'not three days after the child's birth.' But in *Hippol.* 1186 the Messenger is more colloquial, *καὶ θᾶσσον ἢ λέγοι τις κτλ.* [Wecklein retaining the mss. *ἀνέλκων* (see Appendix) is obliged, of course, to take it as referring to the κῶλον of the *βαδιστής*. But, besides the objection to this urged above, the word *ἀνέλκων* does not (any more than ἂν ἔλκων Schäfer) suit with *ταχὺς βαδιστής*. In Theokr. *id.* 7. 21 *ἔλκειν πόδας*, there is the natural implication of slow movement, which is seen in *ἔλκειν βίσιον*, etc. Nor does Weckl.'s citation of Soph. *Antig.* 224 *τάχους ὑπο | δύσπνου ἰκάνω κοῦφον ἐξάρας πόδα* serve to remove the difficulty. I feel satisfied with Stadtmüller's *ἀμείβων* for two reasons: (1) because *ἀνέλκων* might (in minuscules) have been quite easily a mere misreading of it, (2) because with *ἀμείβων*, of which the meaning is not obvious unless it be seen that κῶλον does

not bear its literal sense, alteration (or mistake) was more likely than with a word such as ἀνελθών, which Lenting proposed. Both lines are held by Dindorf to be an interpolation, *propter praecedens πυκνοῖςδρομήμασιν confictos* (1180); a view which, as Wecklein justly remarks, is little likely to commend itself. Weil (who understands κῶλον as above) reads ἤδη δ' ἀνελών.]

1178. ἡ δὲ 'when she....' paratactic constr. instead of subordinate. ἐξ ἀναύδου καὶ μύσαντος ὄμματος, *i.e.* recovering the use of speech and sight. ἐξ denotes change of state, as Soph. *O. T.* 454 (τυφλὸς ἐκ δεδορκότος) and often. *La concision hardie de la tournure ne doit pas faire suspecter la leçon* says Weil, I think with justice. ἀναύδου does not agree with ὄμματος, which is added to μύσαντος in order to define the meaning. The separation of ἐξ ἀναύδου from what follows is allowable, since the phrase is complete in meaning as soon as pronounced; so Soph. *frag.* 787 (σελήνη) ἐξ ἀδήλου πρῶτον ἔρχεται νέα, where the idiom is the same.

1187 f. ἀραρότως κτλ. 'but the fastenings being gold held firm,' *i.e.* the πλόκος χρυσήλατος (944) refused to give way, as a στέφανος without metal would have done. The translation suggested assumes an unusual apposition, which is however intelligible as χρυσὸς immediately follows σύνδεσμα. The alteration σύνδεσμα χρυσοῦν εἶχε (Herwerden), *sc.* στέφανον, is adopted by some editors, but it is difficult to see why χρυσὸς replaced it in the MSS.; and ἀραρ. ἔχειν is more naturally translated as above, like συγκόλλως ἔχειν *et sim.* πυρὶ (so Weckl. for MSS. πῦρ. The contrary error occurs in *Ion* 84) cf. *Iph. T.* 1128 λάμπονται πυρὶ.

1191 f. πλήν τῷ τεκόντι κτλ. probably, as in English, approaches the colloquial. Similar expressions are found in the comedians. δῆλος v. on *supr.* 432.

1195. πεύκινον δάκρυ *i.e.* pitch. δεινὸν θέαμα *supr.* 644.

1200. παρελθὼν δῶμα cf. Soph. *Antig.* 1255 δόμους παρασείχοντα. See on *supr.* 1132.

1204 f. τύμβον, cf. τυμβογέρων. Here γέροντα is an adjective, as Soph. *O. C.* 1259 (γέρων πίνος), etc. τίθησι *supr.* 696.

1211 ff. ἡ δ' ἀντελάζυτο *i.e.* he could not get himself free from the adhering πέπλος, cf. 1208. εἰ ἄγοι—ἐσπάρασσε cf. *Iph. T.* 325, *Alkest.* 755 ἀλλ' εἴ τι μὴ φέροιμεν, ὥτρυνεν φέρειν, Gr. Gr. 270.

1213. ἀπέσβη *extinctus est*, καὶ μεθῆκε ψυχὴν: καὶ being explanatory. Cf. *Tim. lex.* ἀπέσβη· τέθνηκεν: and Ruhnkens's note. Valckenaer *Diatribē* c. vi. p. 57.

1216. ποθεινὴ δακρύοισι συμφορά equivalent to ποθοῦσα δάκρυα συμφορά (*schol.* ἀντὶ τοῦ ἀξιοδάκρυτος συμφορά), a poetical inversion. Cf. *πυρὶ μέλουσαν δαΐψ* (Ἰλίου κατασκαφάν) *Hel.* 196; and *Matth. ad P'hoïniss.* 1303. Cf. also *Aristoph. Plut.* 276 (κνῆμαι) τὰς πέδας ποθοῦσαι.

1217. τὸ μὲν σὸν I will not advise you what to do, αὐτὴ γὰρ κτλ. See on *supr.* 459.

1219 ff. The Messenger here, as elsewhere in Euripides, concludes the ῥῆσις of the particular disaster with a few general reflexions. Man is but a shadow. How useless to distinguish, as the philosophers attempt to do, between εὐτυχία and εὐδαιμονία! since in fact (γὰρ, 1223) no one exposed to the accidents of human life can be called εὐδαιμών. Aristotle *ethics* 1. 10. 11 refers to this distinction, and discusses at length the question πότερον...οὐδένα ἀνθρώπων εὐδαιμονιστέον ἕως ἂν ζῇ.

1228. ὥς σου συμφορὰς οἰκτείρομεν *non male scriberetur ὥς σε συμφορὰς οἰκτ.* (Brunck). σε—συμφορὰς (causal genit.) is the commoner construction: cf. however *Hippol.* 1405 ὦμωξα τοίνυν καὶ πατρός δυσπραξίας (Elmsl.).

1231 ff. τοῦργον explained by the following κτανούση τ. ἀφ. χθονός. On the case of ἄγουσαν v. *supr.* 810.

1237 f. ὀπλίζου, for the military metaphor cf. *Aristoph. Ach.* 368 ἐνασπιδώσομαι. τί μέλλομεν κτλ. 'why delay we to do the deed—dreadful, but yet inevitable,' τὰ δεινὰ κακά, ἀλλ' ὅμως ἀναγκαῖα: cf. *Herakl.* 981 δεινόν τι καὶ συγγνωστόν, ᾧ γύναι, σ' ἔχει | νείκος πρὸς ἄνδρα τόνδε. Elmsley writes μὴ οὐ πράσσειν, which is certainly the usual construction, as *Soph. Aias* 540, etc. But since the simple infinitive can follow μέλλειν, *Soph. O. C.* 1627 (τί μέλλομεν χωρεῖν), etc., μὴ seems possible, as κωλύειν πράσσειν and μὴ πράσσειν. It should however be added that the omission of οὐ in μὴ οὐ is a common MS. error.

1240. βαλβίδα *schol.* ἡ τῶν δρομέων ἄφεις. So metaphorically, of the theme inspiring a collection of epigrams, βαλβίδα βίβλου *Agathias Anth. P.* 4. 3. λυπηράν v. on *supr.* καθαρὰν κληῖδα φρενῶν.

1243. βραχείαν ἡμέραν κτλ. cf. *Soph. Phil.* 83 νῦν δ' εἰς ἀναιδὲς ἡμέρας βραχὺ μέρος | δός μοι σεαυτόν.

1245. δυστυχῆς δ' ἐγὼ κτλ. she brings her sentence to a conclusion with an abrupt turn of thought. Cf. *Aesch. Ag.* 39 (λήθομαι): and v. *infra.* 1313.

1246—89. Fifth Stasimon. The Chorus knowing the deed which is imminent (presently signified to the audience by the cries of the

children within, 1266) make a last appeal to the elemental powers to prevent the murder—let not *Gæ* suffer the pollution, let *Hælios* protect his own descendants. ἀλλὰ νυν, ὦ φάος διογενές, καταπάουσον (1253). The dochmiac metre suits their alarm and agitation at the crisis.

1247. κατίδεν' ἴδετε by the usual idiom the simple verb only is repeated: cf. *Orest.* 1548 ἐπέπεσεν ἔπεσεν, *Hippol.* 1374 προσάπολλυτέ μ' ὄλλυτε, Plato *Protag.* 314 c (ἐπιστάντες—στάντες).

1251. πέδοι πίττειν as Aesch. *Chœ.* 47. ἀνέρων in lyrics the epic form ἀνέρες is admissible, cf. Soph. *O. T.* 869 (ἀνέρων). Eur. *Æolus* 27 ἢ βραχύ τοι σθίνος ἀνέρος· ἀλλὰ | ποικιλία πρᾶπίδων κτλ. *Rhes.* 229.

1255. ἀλαόν If the word is right (see Appendix) it refers to an etymology of ἀλάστωρ as though connected with ἀλαός. But the text here is far from certain.

1261. καὶ ζ. φόνου φόνος ἀμ. 'and wherefore at thy hands (σοι) doth murder follow on murder?' Cf. *Orest.* 1007 τῶνδ' ἑ' ἀμείβει θανάτους θανάτων.

1263 ff. χαλεπὰ γὰρ κτλ. 'for grievous to mankind is the stain of kinsmen's blood, which, with sorrow such as falls on the guilty house of the murderers by the gods' appointment, affects the land they dwell in': cf. *Phoiniss.* 1593 διὰ τοὺς ἀλάστορας | τοὺς σοὺς δεδοικὺς μὴ τι γῇ πάθῃ κακόν. θεόθεν like ἐκ θεῶν *infr.* 1281. Cf. *Orest.* 357 θεόθεν πράξας ἄπερ ἦρχον. Hesiod *scut. H.* 22 ἐκτελέσαι μέγα ἔργον ὃ οἱ Διόθεν θέμις ἦεν.

1275. ἀρκύνων ξίφους cf. a yet more ornate expression *Herc. fur.* 728 ὦ γέροντες, ἐς καλὸν | στείχει, βρύχοισι δ' ἀρκύνων γενήσεται (δεδήσεται Pierson) | ξιφηφόροισι, τοὺς πέλας δοκῶν κτενείν.

1276 ff. ἄρα *supr.* 1024. πέτρος *supr.* 28. ἄροτον 'race'; cf. a similar use of γύαι Soph. *Antig.* 569.

1279. The woeful story of Ino was often treated in literature, inso-much that 'Inoὺς ἄχῃ became a proverbial phrase. Euripides himself wrote a tragedy on the subject. Cf. Horace *a. p.* 123 *sit flebilis Ino*. Ovid *met.* 4. 416 ff.

1281. 'Ἰνώ According to the usual account Ino, after Athamas in a fit of madness had killed her elder son Learchus (μᾶνεις, ἐτόξευσε Λεάρχον, Apollod. 1. 9. 2), threw herself into the sea together with her younger son Melikertes: where they were changed to ocean deities, Ino becoming Leukothea, and her son Palaemon. σεμνὸς Παλαίμων ναυτίλοις κεκλήτεται, trag. frag. *adesp.* 101. Statues of Leukothea and Palaemon are mentioned by Pausanias as standing at Korint': on the

road from the agora to the Lechaëum. But the details vary in the mythographical writers, and it is possible that Euripides here follows a different version of the story, in which Ino, having been driven by Hera to kill her children, afterwards cast herself into the sea. See *schol. ad Aristoph. wasps* 1413.

μανεῖσαν ἐκ θεῶν cf. *Hippol.* 141 οὐ γὰρ ἔνθεος, ᾧ κόρυς, εἴτ' ἐκ Πανὸς εἶθ' Ἑκάτας... φοιτᾷς, v. on *supr.* 1265 (θεόθεν).

1282 f. ἄλλῃ 'in madness,' dat. of manner; Gr. Gr. 234. φόνῳ causal dat. Cf. *Herakl.* 701 τοὺς μὲν μάχεσθαι, τοὺς δὲ δελία μένειν.

1287. ἔτι 'after this.'

1289. βροτοῖς dat. *incommodi*: cf. *infr.* 1301.

1290—1416. Exodos.

1293. δεῖ γάρ νιν ἦτοι γῆς σφε κρυφθῆναι a pronoun is sometimes repeated (cf. Porson *præf.* Hecub. p. xi), as Soph. *Trach.* 287 αὐτὸν—νιν, *O. T.* 1278 με—με: but not at so short an interval as here. Possibly Elmsley's γῆς γε is right, ἦτοι—γε, ἦ... being frequently used. But the redundancy would be natural to the state of high excitement in which Jason speaks, and may be intended to give that effect.

1298 f. ἀλλὰ γάρ *supr.* 1062. ἔρξουσιν sc. οὔτοι οὖς ἔδρ. Both ἔδρασεν and ἔρξ. are qualified by κακῶς: cf. on *supr.* 147.

1301. μοι ethic dat. τί δράσωσι sc. αὐτοῖς. See on *supr.* 93.

1303. οὐκ οἶσθ' οἷ κτλ. Cf. *supr.* 1112.

1307. τί λέξεις; Euripides has several examples of this future: it represents the inability of the speaker to realize at once the full meaning of the announcement made to him. Distinguish Soph. *Phil.* 1233 ᾧ Ζεῦ, τι λέξεις; where the speaker foresees the continuation of a statement—οὐ τί που δοῦναι νοεῖς; cf. *O. C.* 596.

1309. νιν i.e. τέκνα. Cf. *Hel.* 1541 ἰδὼν δὲ νιν παρόντας.

1313. τὴν δὲ τίσωμαι instead of 'and her on whom my vengeance for the murder shall fall,' an instance of the substitution of a finite verb in place of the participial construction: see on *supr.* 215.

1314. Medea at this point appears by means of the αἰώρημα above the stage (ὄχουμένη δρακοντίνοις ἄρμασι *schol.*) in a chariot furnished to her by Helios. Cf. Varro *Menipp.* 284 dixit regi Medeam advectam per aera in raeda anguibus.

τί τάσδε κινεῖς κἀναμοχλεύεις πύλας; The line is parodied by Aristophanes *clouas* 1397 ᾧ καινῶν ἐπ' αὖν κινητὰ καὶ μοχλευτὰ, the point lying in the ridicule of the new word ἀναμοχλεύειν for ἀνοιγνύναι (in *Phil. A.* 1340 Eur. has διαχαλᾶτέ μοι μέλαθρα): the words κινεῖς and ἀναμοχλεύεις being in the parody both wittily transferred to express

innovation of diction: cf. Soph. *O. T.* 354 οὕτως ἀναιδῶς ἐξεκίνησας τόδε | τὸ ῥῆμα. See Plato *com.* 67 ὅταν δέωμαιγωνιαίου ῥήματος | τοῦτω παριστῶ καὶ μοχλεύω τὰς πέτρας. The phrase of Heliodorus *Aeth.* 1. 16, an author who closely studied Euripides, τί ταῦτα κινεῖς καναμοχλεύεις; τοῦτο δὴ τῶν τραγῳδῶν, referring (cf. Koen. ad Greg. *Cor.* p. 203) to this passage in the *Medea*, has the same bearing as Aristophanes' parody. It is thus easy to account for the confusion which gave rise to the variant noted by Porson in the author of the *Christus Patiens* who twice has τί τοῦσδε κινεῖς καναμοχλεύεις λόγους;

1317. **χειρὶ δ' οὐ ψαύσεις** 'you shall never touch,' the tense conveying more than the simple idea of futurity. The same use of the future is found in Latin, cf. Plautus *Bacchides* 146 imo neque habebis neque sinam.

1319. **ἔρυμα π. χερὸς** object. genit. Cf. Soph. *O. T.* 218 ἀλκήν κακῶν, *Orest.* 1488 θανάτου προβολάν.

1320. **μέγιστον ἐχθίστη** the double superlative as *Alkest.* 790, Soph. *O. C.* 743 (πλείστον ἀνθρώπων κάκιστος).

1321. This line, which here follows naturally after l. 320, is probably interpolated *supr.* 467.

1330 f. **τῶν σῶν ἀλάστ.** κτλ. without connecting particle, being explanatory of ἐγὼ δὲ νῦν φρονῶ 1326. **παρέστιον** this version of the death of Apsyrtus is followed by Sophokles, see *Intro.* p. ix. Another account makes the deed committed at Tomis on the Euxine, the place of Ovid's exile, cf. Ovid *trist.* 3. 9. 5 *sed vetus huic nomen positaque antiquius urbe | constat ab Absyrti caede fuisse loco.*

1333. **νυμφ. δὲ παρ' ἀνδρὶ τῷδε** 'when you had come as a bride to my home.'

1339. **λᾶιναν** The image of a savage lioness (*Intro.* p. xi) is suggested throughout the play; cf. again *infr.* 1355, 1404.

1342 f. **δάκοιμι** *supr.* 110. Pindar *Pyth.* 2. 53 φεύγειν δάκος ἀδινὸν κακαγοριᾶν. **τέκνων μαιφόνε** Jason's frenzied anguish vents itself in these startling expressions; 'Curse thee for a foul witch, stained with thy children's blood!' **τέκν. μαιφ.** forms a single notion, the genitive depending on the ideas *μίασμα* and *φονεύς* which are implied in *μαιφόνε*.

1345. **οὔτε—οὐ** cf. Soph. *Antig.* 249, *O. C.* 972. So *Herc. fur.* 642 μῆτ' ὀλβος εἴη, μὴ χρυσοῦ δῶματα πλήρη κτλ. **ὀνήσομαι** *supr.* 1020.

1351. **σὺ δ' οὐκ ἔμελλες** κτλ. 'it was not destined that you should' (you were not on your way to), cf. *Herc. fur.* 462.

1355. **πρὸς ταῦτα** defiant, 'So then...', cf. Aesch. *P. V.* 1024.

1356. πέτρον cf. Aesch. *Ag.* 1231 f. Σκύλλαν τινὰ | οἰκοῦσαν ἐν πέτραισι, ναυτίλων βλάβην.

1359. λύει *supr.* 565. ἐγγελᾶς *supr.* 1044.

1364. λέχους σφέ γ' ἦξ. 'didst thou think the grievance of my marriage (γέ) reason enough for killing them?' Cf. *supr.* 1335.

1366. For σοί Wecklein proposes σοῦ.

1370. ἴσασι δῆτα for δῆτα assenting, with a word repeated, cf. Soph. *O. C.* 536 XO. ἰώ. OI. ἰώ δῆτα μυρίων γ' ἐπιστροφὰι κακῶν.

1372. ῥάδιοι *supr.* 61.

1376. The gods of the Akropolis were called ἀκράιοι (παρὰ τὸ ἐν ἀκροπόλει ἵδρυσθαι *schol.*). Elmsley understands the reference to be to the temple of Hera on the promontory running out opposite Sikyon, citing Livy 32. 23 (*promunturium est adversus Sicyonem, Iunonis quam vocant Acræam, in altum excurrens*); but we should expect here some further intimation that Medea is not speaking of the τέμενος at Korinth itself.

1384. Probably interpolated. See *Introd.* p. xvi.

1387. φονία Δίκη i.e. justice personified as the avenger of blood.

1391 f. στεῖχε—στείχω cf. Soph. *Phil.* 813 ΦΙ. ἐμβαλλε χειρὸς πλοσιν. NE. ἐμβάλλω μένειν.

1397. προσπτύξασθαι the object (φίλιον στόμα) is made dependent on χρήζω, the word on which the infinitive depends. The idiom is not uncommon, cf. *Hippol.* 1375, Plato *Gorgias* 513 e ἐπιχειρητέον ἐστὶ τῇ πόλει καὶ τοῖς πολίταις θεραπεύειν.

1401. μάτην ἔπος ἔρριπται cf. *Hec.* 334 οὔ μοι μὲν λόγοι πρὸς αἰθέρα | φροῦδοι μάτην ῥιφθέντες κτλ.

1410. οὓς μήποτε φύσας ὄφελον κτλ. quos utinam | nunquam ego genuissem abs te ut caesos | cernere cogeret ipse superstes (Buchanan). ὄφελον μήποτε ἐπιδέσθαι, see on *supr.* 1; the fact that here μήποτε precedes ὄφ. is due to the whole sentence being regarded as a wish, cf. μηδ' ὄφελος λίσσεσθαι ἀνύμονα Πηλείωνα Homer *I.* 694. So Lykophron *Alex.* 219 ὡς μή σε Κάδμος ὄφελ' ἐν περιρρύτῳ | Ἴσση φυτεύσαι.

1412 ff. These anapaests conclude four other plays (*Alkest.* *Bacch.* *Hel.* *Androm.*) of Euripides, except that the first line is here varied from the usual πολλαὶ μορφαὶ τῶν δαιμονίων. The *Phoiniss.* *Orest.* and *Iph. Taur.* have each the following conclusion, ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν | βλοτον κατέχοις | καὶ μὴ λήγοις στεφανοῦσα.

NOTE A.

MEDEA AS A SORCERESS.

κράτιστα τὴν εὐθείαν, ἣ πεφύκαμεν
σοφοὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλεῖν (Il. 384, 5).

The belief in "wise women" (*φαρμακίδες*), endowed with more or less supernatural powers¹, is of course very ancient. A knowledge of the properties of drugs and simples easily excites in the popular imagination the idea of witchcraft and occult wisdom. The possessors of such knowledge have in all ages been prone to the use of spells, incantations and mysteries of various kinds; partly no doubt to magnify their own powers and thereby enhance the value of their advice, partly also, on a well-understood principle of the healing art, in order to increase the faith of the patient in the efficacy of the remedy. Hence the word *φάρμακον* passes from Nature to Magic, denoting now the strange *properties* of phosphorus, from which probably the story of the treacherous garment of Medea and Nessus originated, now the *enchantments* of Circe by which men were transformed into the semblance of swine, οἱ δὲ συῶν μὲν ἔχον κεφαλὰς φωνήν τε τρίχας τε καὶ δέμας, αὐτὰρ νοῦς ἦν ἔμπεδος ὥς τὸ πάρος περ. In the *Iliad* *Agamemne* the daughter of Augeas is mentioned as one who "knew all the simples (*φάρμακα*) that the wide earth grows"; and she is probably the same as *Perimede*, whom Theokritus (2. 16) places together with Medea and Circe. In the *Odyssey* we hear of a marvellous narcotic, *νηπενθές φάρμακον*, exhibited by *Helen*, who was taught by Polydamna², the Egyptian. Similar medical skill is attributed to *Oenone* the wife of Paris (αὐτὴ δὲ *φαρμακουργός*, Lykophron *Alex.* 61), to which Ovid *Heroid.* 5. 147 alludes; and Medea herself, according to one form of the legend, cured Herakles of madness at Thebes.

¹ Lucian III. p. 288 *Reitz*. Cf. Aristoph. *clouds*, 749.

² Egypt was famous as a land τῇ πλείστα φέρει ζεῖδωρος ἄρουρα | φάρμακα (Homer δ. 229); and in this connexion it may be noted that Medea's countrymen, the Kolchians, whom Pindar (*Pyth.* 4. 212) calls a "dark-complexioned race," are said by Herodotus (2. 104) to be of Egyptian descent.

As a real enchantress, *Circe* the sister of Aietes¹, Medea's father, bewitches the companions of Odysseus by her *φάρμακα λυγρά*. She resembles Medea in several points: in particular, she warns Odysseus of dangers and preserves him from them, as Medea by her magic power renders Jason proof against fire and steel in Kolchis. (Possibly there is a trace of this idea to be found in the *Iliad* (O. 529) where the *πυκινὸς θώρηξ* of Phyleios turns the steel, and is said to have come from Ephyrā², which had the reputation of being *πολυφάρμακος*.) The *Κίρκαια ῥίζα* which can actually transform the human shape has,—like Medea's herbs 'which did renew old Aeson,' or the charm laid by Oberon on queen Titania's sight,—a magical potency of another order than that of Helen's anodyne, or even of the *vivax gramen* which made the fisherman of Anthedon immortal.

The goddess invoked in incantations as the great patroness of witchcraft and magic was *Hekate*³. As the Goddess of the Moon viewed especially as queen of the influences of darkness⁴, inspiring awe by her changing form and mysterious phenomena of eclipse⁵, she was the natural type of occult power. Corresponding to the three aspects of the Moon-goddess—Artemis, Hekate, Selene⁶, there may be traced in Greek mythology three types of semi-divine figures more or less connected with the Moon. *Medea* was grand-daughter of the Sun (*γεγῶσαν ἐσθλοῦ πατρὸς Ἡλίου τ' ἄπο*, 406), and some legends⁷ make the Moon a daughter of Helios. In her character as sorceress she resembles Hekate, in the same way that Atalanta corresponds to Artemis. The distinction between the three aspects mentioned above is of course not always maintained in usage, but represents on the whole three distinct sets of attributes. Afterwards her connexion with sorcery and magic⁸

¹ Apollodorus, i. 9. The wife of Aietes was Ἰδνία according to Hesiod *Theog.* 960, a name which seems to have reference to the skill of Medea and Circe. For the form cf. Πολυΐδος the soothsayer mentioned by Homer N. 666.

² See Welcker, *kleine Schriften*, 3. 20.

³ *supr.* 395 δέσποιναν ἦν... ξυνεργὸν εἰλόμην. Ovid *met.* 7. 194 *Hecate quae coeclis conscia nostris Adinatrixque venit.*

⁴ Eur. *Hel.* 570 νυκτίφαντον πρόπολον Ἐνοδίας, cf. *Ion* 1048.

⁵ Gall of goat, and slips of yew,
Sliver'd in the moon's eclipse.

(3rd Witch) Shaksp. *Macb.* iv. 1.

⁶ v. Roscher, *Selene und Verwandtes*, Leipz. 1890.

⁷ Cf. *schol.* on Eur. *Phoiniss.* 175.

⁸ The idea of the *poisoned robe* sent by Medea to her rival occurs, under slightly different forms, in numerous legends: thus in the *Morte d'Arthur* king Arthur

became the most prominent feature in the conception of Medea. Later writers say that she went to Italy, where she was called *Anguitia*. The Italian fondness for spells and necromancy led them naturally to lay stress on this aspect of her character, cf. the elaborate incantation in Seneca's *Medea*, where after such preparations as the following :

*mortifera carpit gramina ac serpentium
saniem exprimit miscetque et obscenas aves
maestique cor bubonis et raucae strigis
exsecta vivae viscera.
addit venenis verba non illis minus
metuenda. sonuit ecce vesana gradu
canitque. mundus vocibus primis tremit :*

she invokes the divinity of the Moon, in the aspect of Hekate patroness of the black art (*meis vocata sacris, noctium sidus, veni | pessimos induta vultus*), to aid her designs (ll. 740—83). The legend of Medea, it may be noted, was localised especially in places which were reputed to be *πολυφάρμακοι*, as Thessaly, Thesprotia¹, central Italy (Tyr-rhenia), etc.

Euripides, on the contrary, in his play wisely keeps this occult power somewhat in the background², and it greatly conduces to the dramatic effect that his heroine impresses us as a woman, not a witch.

NOTE B.

ὥς Ἔρως σ' ἠνάγκασεν
τόξοις ἀφύκτοις τοῦμὸν ἐκσῶσαι δέμας (ll. 529, 30).

Eros, who in Aeschylus is merely a personification of the feeling of love, appears very prominently in Euripides as a personal deity. We have to distinguish the cosmogonic Eros, conceived as one of the primal causes of the world, uniting and harmonizing the warring elements of Chaos; whom Hesiod is the first to describe. In that aspect Plato, *sympos.* 178 a, calls him one of the oldest gods, *γονῆς*

narrowly escapes being destroyed by a rich mantle sent as a peace-offering by Queen Morgan le Fay. When (by the advice of the Damsel of the Lake) it was tried on first by someone else, the wearer was instantly burnt up.

¹ Cf. Apollodorus *frag.* 170 Ἰάσων ἅμα τῇ Μηδείᾳ ἐν Ἐφύργῃ τῆς Θεσπρωτίας παραγενόμενος κτλ. with Homer *a.* 259.

² v. note on the episode of Aegeus *supr.* 658.

γὰρ Ἔρως οὗτ' εἰσὶν οὔτε λέγονται ὑπ' οὐδενὸς οὔτε ἰδιώ-
 τῃ οὔτε ποιητοῦ, ἀλλ' Ἡσίοδος πρῶτον μὲν Χάος φησὶ γενέσθαι κτλ. The lyric poets
 develop the allegorical character of Eros, calling him son of Γῆ
 and Οὐρανός, or of Ares and Aphrodite (Simonides), and picturing
 him as inspiring love in the human heart, the γλυκύπικρον ἀμάχανον
 ὄρπετον of Sappho. Cf. Anakreon 65 τὸν Ἔρωτα γὰρ τὸν ἀβρὸν | μέλο-
 μαι βρύοτα μίτρας | πολυανθέμοις ἀείδειν | ὁ δὲ καὶ θεῶν δυνάστης, | ὁ δὲ
 καὶ βροτοὺς δαμάζει. In this character he is invested with the attributes
 of the *boy* and the *torch*. Of the tragedians Euripides is the first to
 represent him with the *boy* (as *Iph. A.* 546 ὅθι δὴ δίδυμ' Ἔρως ὁ
 χρυσοκόμας τ' ἐντέίνεται κτλ.), by which time the unerring bow and
 shafts of Eros (τόξοις ἀφύκτοις¹) had become a familiar image. The
 idea occurs later with great frequency in the writers of the Anthology.
 (See note on *supr.* 631.) In the domain of art Eros represented, not the
 Ἔρως of Hesiod (*Theog.* 116 f.), but the god of passion as we know him in
 the lyrics of Sappho and Anakreon; and became the personified emblem
 of fleeting and passing desire². On the eastern frieze of the Parthenon,
 Eros appears beside his mother Aphrodite as a slender boy looking
 on at the Panathenaic procession. In the 4th century he begins to be
 represented alone, and is often sculptured as a boy either holding or
 stringing a bow. The statue by Praxiteles of Eros at Thespiae, where
 it was dedicated by Phryne, was one of his most celebrated works
 (Cicero *Verr.* 4. 2. 4), and excited enthusiastic admiration, cf. the
 epigram of Leonidas:

Θεσπιέες τὸν Ἔρωτα μόνον θεὸν ἐκ Κυthereίης
 ἄζοντ', οὐχ ἑτέρου γραπτὸν ὑπ' ἀρχετύπου,
 ἀλλ' ὃν Πραξιτέλης ἔγνω θεόν, ὃν περὶ Φρύνη
 δερκόμενος σφετέρων λύτρον ἔδωκε πόθων.

Vase-painters introduce him in various scenes; sometimes in attendance
 on his mother, bringing her perfumes in an alabaster box, or fluttering
 round her. He is represented with wings from an early period
 (καὶ πτερόεις ὡς ὄρνις ἐφίπταται ἄλλον ἐπ' ἄλλῳ. Moschus, 1. 17),
 although the exact date is uncertain. On the *cylix* of Hieron (Berlin),
 which is figured in Roscher *Lx. d. griech. u. röm. Mythologie* 1.
 p. 1347, are represented a number of Erotes³ around Aphrodite.

¹ Cf. v. 631 μήποτ', ὦ δέσποινα, ἐπ' ἐμοὶ χρυσέων τόξων ἐφείγῃς | ἡμέρῃ χρίσας
 ἀφύκτον δῖστον.

² Cf. v. 626 ἔρωτες ὑπὲρ μὲν ἄγαν | ἐλθόντες οὐκ εὐδοξίαν κτλ. (cf. 330).

³ Cf. v. 850 ff. (the Loves escorting Aphrodite) αἰεὶ δ' ἐπιβαλλομέναν (Κύπριν) |
 χαίταισιν εὐώδη ῥοδέων πλόκον ἀνθέων πέμπειν ἔρωτας.

SIGLORUM EXPLICATIO.

B=cod. Vaticanus 909

B¹=manus prima. *b*=manus secunda et tertia

b^s=*b* superscripsit

E=cod. Parisinus 2712

E¹=manus prima. E²=manus secunda .

a=cod. Parisinus 2713

*a*¹=manus prima. *a*²=manus secunda

*a*³=complures manus recentiores

S=codex archetypus deperditus librorum:

L=cod. Laurentian. 32, 2

L¹=manus prima. *l*=manus recentior

P=cod. Palatin. 287

P¹=manus prima. *p*=manus recentior

F=cod. Marcian. 468

d=cod. Florent. 31, 15

c=cod. Florent. 31, 10

C=cod. Havniens. 417

r.=reliqui libri

APPENDIX.

Table of deviations from Kirchhoff's text.

The following is a list of the deviations from the text of Kirchhoff with the exception of a few slight changes in orthography or punctuation. The more important cases are commented upon in the notes. The mss. are designated as Prinz (Medea *praef.* pp. vii—xi; cf. *Neue Jahrb. f. Philol.* 1875 p. 129 ff.). See preceding page. Kirchhoff's B is represented by P, his C by L; and the (lost) archetype of these two mss. is denoted by S. Wilamowitz-Möllendorff *analecta Euripidea* p. 3 ff. has the symbol Φ for this archetype.

Kirchhoff.	The present edition.
v. 5 ἀριστων	ἀριστέων Wakefieldius
vv. 38—43 vv. 40, 41 suspecti Kirch.	secl. G. Dindorf., Heimsoethius. (41 Musgravius 41—43 Hermannus)
v. 84 κακός [γ'] ὦν.	κακός γ' S κακὸς r.
v. 107	οἰμωγῆς. ὥς interpunxit editor
v. 123 εἰ μὴ μεγάλως	ἐπὶ μὴ μεγάλοις Th. Barthold.
v. 124 ὀχυρῶς τ'	τε del. Musgrav.
v. 133 ἀλλ' ὦ γεραιά	ἀλλὰ Hermann. ἀλλ' ὦ libri
v. 140 ὁ μὲν γὰρ	τὸν Musgrav.
v. 149 ἱαχὰν	ἀχὰν Elmsleius
v. 151 ἀπλήστου	ἀπλάτου Elmsl. [ἀπλάστου BE]
v. 181 φίλα καὶ τάδε	γὰρ F. W. Schmidt.
v. 182 σπεῦσαι πρὶν	σπεύσασα Schoenius
v. 194 εὔροντο βίου	ἡῦροντ' ὄλβου Leo.
v. 204 ἱαχὰν	ἀχὰν Hartung.

- v. 207 δ' ἔτ' ἄδικα δ' ἄδικα E αΓ] δέ τ' ἄδικα r.] “δέ τ' *ortum videtur ex δ' cui superscr.* τ', *quod vitium haud rarum.*” Prinz.
- v. 217 τοὺς δ' ἐν θυραίοις δέ om. R. Meister.
- v. 228 γιγνώσκει γιγνώσκω Canter.
- v. 234 κακοῦ γὰρ τοῦτ' ἄλγιον ἐκείνου γὰρ τόδ' [Wecklein ἐκείνου. S τοῦδ' ἔτ'. C τόδ']
- v. 243 χρεών χάρις. Weckl.
- v. 246 πρὸς φίλον τιν' ἢ πρὸς ἡλικα[s] τραπείς· φίλων τιν' ἢ πρὸς ἡλίκων [dC φίλων (ω ex o corr. C¹) W. Headlam ἡλίκων]
- v. 253 πόλις ἧδ' γὰρ Hartung. γὰρ πόλις B πόλις θ' ἧδ' ES
- v. 259 τοσοῦτον δέ σου τοσοῦτον οὖν σου S
- v. 262 ἢ τ' ἐγήματο ἦν τ' ἐγ. libri cum Eustath. ἦν τε γήματο E
- v. 273 σὺν [σ]αὐτῇ τέκνα σαυτῇ L αὐτῇ r.
- v. 282 παραμπέχειν παραμπίσχειν S
- v. 291 μέγα στένειν μεταστένειν Nauckius
- v. 304 interpol. signif. K.
- vv. 355, 6 δράσαις vv. del. Nauck. δράσεις S
- v. 357 δύστ. γύναι Weckl. secl. s om.
- v. 360 ἐξευρήσεις del. Prinz. (“non male abesset.” Elmsl.)
- v. 385 σοφαὶ σοφοὶ A. Dalzel. et sic Elmsl. σοφαὶ libri
- v. 442 τῶν δὲ λέκτρων τῶν τε Elmsl. (σῶν τε Porson.) τῶνδε libri
- v. 469 κακῶς δρᾶσαντ' δρῶντ' εἴτ' Weckl.
- v. 492 ἧ ἧ b³ r
- v. 530 πόνων ἀφύκτων τόξοις ἀφύκτοις BE α (l in marg.)
- v. 564 εὐδαιμονοίην εὐδαιμονοῖμεν Weckl. (“quidni legatur εὐδαιμονοῖμεν, ut οἰκοῖμεν et σπανιζοίμεσθα?” Elmsl.)
- v. 640 δῶμα[τα] δῶματα Nauck. δῶμα * * L. δῶμα r.
- v. 652 ῥῥκτειρεν παθοῦσαν ῥῥκτισεν Musgrav.
- v. 690 ἧ που οὗ που Witzschelius

- v. 698 σιγγνωστὰ γὰρ ἦν μεντᾶρ' (μὲν τᾶρ') Hermann. μὲν
γὰρ s γὰρ r.
- v. 711 post hunc versum lacu-
nam indicavit K.
- v. 716 ὦν μ' ἐπαγγέλλῃ ὦν C [ὦ * I. ὦν μ' l r.]
- v. 730 τοῦτοις δ'. δ' om. Weckl.
- v. 732 καὶ θεῶν κοῦ coniec. Reiskius
- v. 733 post hunc versum ex-
cidisse alterum signif.
K.
- v. 734 οὐκ ἂν πίθοιο τάχ' ἂν (Wytttenbächius) πῖλοι σε
(Nauck.)
- v. 736 ἔλεξας ἔδειξας Ligonius (teste Elmsl.) et
Valckenarius ad *Phoen.* 531.
[ἐν λόγοις s ὦ γύναι l in marg.]
- v. 747 Γαῖαν λαμπρόν θ' Ἥλίου Γαῖας δ' ἀπέδον Ἥλίου τε φῶς Bad-
phamos [γαῖ * * E an sup. ras.
scr. E¹ λαμπρόν ἥλιου τε φῶς s
λαμπρόν θ' ἥλ. φᾶος B λαμπρόν
ἥλ. φᾶος a]
- v. 772 post hunc versum lacu-
nam indicavit K.
- vv. 773, 4 proscrips. Valcken. (773) et Porson.
- v. 777 versus suspectus K.
- v. 780 τήνδε μὴ φεύγειν χθόνα δῆθεν ὥστ' οἰκεῖν editor
- vv. 779, 80 suspecti K.
- v. 821 ἀποφερβόμενοι ἄπο, φερβόμενοι a²
- v. 830 τ' ἀπὸ παρὰ Nauck.
- v. 831 τὰν Κύπριν τὰς
- v. 834 χώραν sequente lacuna χώρας Reisk.
- K.
- v. 835 αὔρας suspect. K.
- v. 848 f. πάντως πάντες πάντῃ πάντως Herwerdenus
- v. 857 σχήσεις; φόνω σχήσεις φόνου; [BE φόνου r. φόνον
ω
b φονου]
- v. 862 οὐκ ἂν ἀμάρτοις οὐ τᾶν Porson.
- v. 885 χρή σ' ὁμοιοῦσθαι χρῆν σ' E a
- v. 905 γάμους παρεμπολῶντος γ. παρεμπολῶντ' ἐπεισάκτους πόσιν.
ἀλλοίους πόσει W. Headlam.

v. 907	ἀλλὰ νῦν χρόνῳ	τῷ S
v. 933	ἀπαίρομεν	ἀπαροῦμεν Elmsl.
v. 940		Medeae tribuit Barthold.
v. 979	χρυσότευκτόν [τε] στ.	τε add. Reisk.
v. 984	ὑπερφεύζεται	ὑπεκφεύζεται L
vv. 1001, 2	suspect. K.	proscrips. 1001 Valcken.
v. 1007	κατηφεῖς	κατηφές Cobetus
v. 1021	λέκτρα	λουτρά Burgesius
v. 1047	προέσθαι	προσέσθαι Badham.
v. 1068	εὐδαιμονοῖτον	εὐδαιμονοίτην Elmsl.
v. 1072	οἷα τε πρὸς ὑμᾶς	οἷα τε παῖδας Weckl. [οἷα * * *
		B τε πρὸς ὑμᾶς superscr. B ¹]
v. 1073	οἷα τολμήσω κακά·	δρασεῖω Meklerus δρᾶν μέλλω L
		[τολμήσω Plutarchus <i>de vit. phil.</i>
		p. 533. Clemens Alex., Lucianus,
		alii]
v. 1082	παῦρον δῆ	δὲ (cum Reisk.) Elmsl. δὲ δῆ BE α
		δὲ τι S b ^s (δῆ l)
v. 1083		μίαν inserit Elmsl.
v. 1089	μέν τ'	μὲν Porsonus
v. 1094	βλάστημ' ὀρῶ	έσορῶ S
v. 1096	θρέψωσι	θρέψουσι Brunckius
v. 1104	κυρήσας	κυρήσαι b ^s l [κυρήσαι E α κυρήσας E]
v. 1112	προβήσεται	'ποβήσεται Cobet.
v. 1116	παρὰ νόμῳ τ'	παρὰ νόμῳ [παρὰ νόμῳ τ' B α]
v. 1134	δι' ὧτων	δι' οἰκῶν Weil.
v. 1145	νεάνιδος χόλον	χόλον νεάνιδος S
v. 1175	δρομήμασιν	δραμήμασιν Cobet.
v. 1176	ἀνέλκων κ. ἐκπλεθρον	ἀμείβων (Stadtmuellerus) ἐκπλέ-
		θρου (Reisk.)
v. 1177	ἀνθήπτετο	ἀν ἥπτετο Musgrav.
v. 1185	ἀναστᾶς' ἐκ θρόνων	ἀνάξας' Weckl.
v. 1188	πῦρ δ'	πυρὶ δ' Weckl.
v. 1189	τόσως τ'	τόσως S
v. 1200	προσελθὼν	παρελθὼν Nauck.
v. 1213	ἀπέστη	ἀπέσβη Scaliger
v. 1248	πρὶν φο[ι]νίαν	φοινίαν Aldina
v. 1251	αἵματι	αἷμα πέδοι Weckl.
v. 1255	φονίαν τάλαινάν τ'	φονῶσαν ἀλαῖν τ' Heimsoeth.
		(‘fortasse φονῶσαν’ iam Kirch-
		hoffius)

v. 1257	ἄρα μάταν	μάταν δὴ Barthold. [μάταν s ἄρα μάταν BCE α]
v. 1261	δυσμενῆς φόνος	ζαμενῆς (Porson.) < φόνου > φόνος Weckl. pro < φόνον > φόνος (Weilius)
v. 1264	σύνωιδα	ξυνωδᾶ [BL ξυνωδᾶ E συνωδᾶ E ¹ συνωδᾶ]
v. 1265	πίτνει τ'	πίτνει τ' Weckl.
v. 1270		ὦ θερμόβουλον σπλάγχχον (quae in Eur. <i>Medea</i> inveniri dicit <i>schol.</i> ad Ar. <i>Ach.</i> 119) huc referenda putat Hensius
v. 1295	δώσειν	δώσει libri
v. 1297	φεύξεται	φεύξεσθαι libri
v. 1305	ἧ που	οὐ που Barthold.
v. 1330	τὸν σὸν ἀλάστορ'	τῶν σῶν ἀλάστορ' Weckl. (τῶν σῶν σ' ἀλ. Weil.)
v. 1353	οὔθ'—οἷθ'	οὐδ'—οὐδ' Elmsl.
v. 1356	πέδον	πέτρον Weil.
v. 1362	οὐ τοίνυν	οὔτοι νυν [οὔτοί νυν B οὐ τοίνυν S]
v. 1368	εἰσίν, ὦμοι,	εἰσιν ὦμοι Burgesius
v. 1371	στυγῇ	στύγει Weil.
v. 1379	προσάψομεν	προσάψομαι S
v. 1401	δ' ἔπος	ἔπος α

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